

HOUSE & GARDEN

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July, 1916—December, 1916

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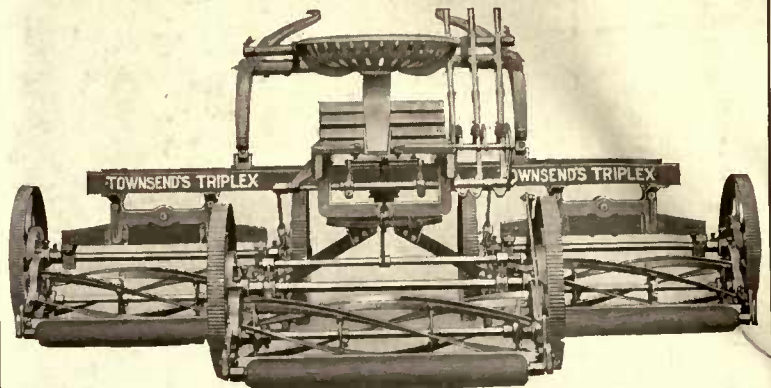
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JULY, 1916

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A gateway glimpse of the residence of Jay Cooke, III., designed by Wilson Eyre & McIlvaine. To be shown in the August number

1901 — 1916

¶ With the current issue HOUSE & GARDEN enters on its sixteenth year. The first number, a little magazine of forty pages, devoted twenty-six to the reader, giving him three articles and thirty-nine illustrations. Although we are still lacking the majority, the child is sturdy.

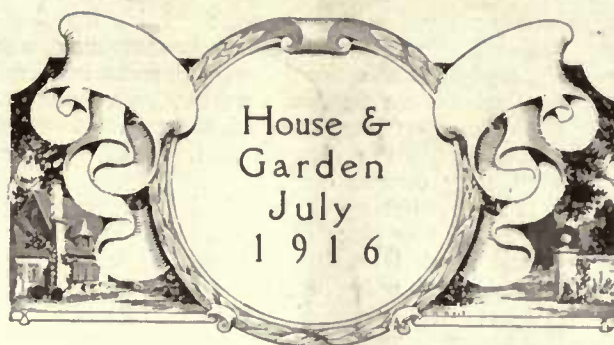
¶ The next issue—The Motor Number—will have for the reader forty-one pages of text with twenty-nine articles of interest and over 150 illustrations. Every conceivable way in which the motor touches upon houses and gardens will be treated: the new models for 1917, collecting wild plants with the car, the latest appointments that make for comfort and hospitality, garages, the dog for the car, and a charting of the growth of the motor from its beginning to the present. The monthly feature, "A Little Portfolio of Good Interiors," will specialize on dining and living-rooms. There will be two houses shown: one designed by Wilson Eyre & McIlvaine and a farmhouse restored to its ancient beauty. Grace Tabor will write of lilies. Silhouettes will be discussed in the Collector's Department. Deciduous Trees and Decorative Iron Work for the garden will be additional features. A compact little book, in fact, for the man to whom country living is the great idea, and the car a valued adjunct to it.



Chatten & Hammond, architects

THE ENTRANCE TO A SMALL SUBURBAN HOME

The doorway sets the note for the architecture of the house. It is a symbol of hospitality, and of all the exterior details it is the one which should most express the personality of the person who builds that house. Another view and plans of this residence will be found on page 32



THE HIGH COST OF EXTRAS

Which Puts Graphically What Often Happens in Building a House
Also Some Don'ts For Home Builders

JOHN J. KLABER

THEY always blame the architect, and it isn't fair. Nine times out of ten the thing happens about like this:

Mr. and Mrs. Commuter decide to build a new house. The part of town they live in isn't as fashionable as it was when they moved there—all the best people are living over on the other side, and Daughter is just about ready to come out; and besides, they can get a piece of ground in a fine location at a bargain, because Mr. Commuter plays bridge on the train every day with the real estate man, who is a good sport.

They have a little money laid aside, and after buying the ground they decide they can afford to spend ten thousand on the house. But Mrs. Smith next door has had experience with architects, and she warns them that it always costs more than you expect, and if you want to get the job done for ten thousand you must tell the architect to do it for eight—and then watch him night and day or he'll make it twelve.

So they make out their program. They must have a living-room with a little nook for quiet study, and a place for the piano, and a big, airy dining-room, and a handy kitchen, and about six bedrooms, one for themselves, one for Daughter, one for Tom when he comes home from college, one for the two younger boys, one for a maid when they can get her, and a guest room. Daughter thinks two guest rooms would be better, one for her friends and one for the boys', but they decide not. Then, there must be three baths, one for the old folks and the guests, one for Daughter and the boys, and one for the occasional maid. Daughter wants a bathroom for herself, where she can keep all those little bottles full of—of whatever these young ladies use to make themselves so beautiful—without having the boys mess with them; but Daughter is overruled. And, of course, they must have a garage on the end of the lot, and a laundry tucked away somewhere, although in the absence of that maid they send out the wash most of the time.

It makes a good ten thousand dollars' worth, to get any sort of a job at all, and when young Mr. Triangle hears they want it for eight, he spends several hours trying to convince them of this—they know it perfectly well, but they don't want to admit

it; and at last they give in, as they intended to do all along, but with the proviso that it may cost ten thousand, but not a cent more. Mr. Commuter is very stern and severe about this, and tells the architect the same thing ten times over, to make it very emphatic and impressive.

So the architect takes the program, and the survey of the land—without levels, be-

cause they didn't want to go to the expense, but they think it runs up hill about 5' on the north—and he sits down to work out a scheme. He has twice as much space to work out upstairs as down, so he puts the maid and her bath in the attic, and squeezes the bedrooms a bit, and makes the living-room very large. And he draws up a perspective with a Colonial effect, all in shingles and white paint, really very effective.

But Daughter has been reading Ivanhoe, and she just must have some of those cute little battlements, and Father thinks he knows how to get bargains in brick, from a man he met at the club—so the thing has to be redrawn in Tudor/Gothic. This time Daughter thinks it's just too darling, but Mother's observant eye spots the size of that living-room. It's too big, really, and in cutting it down the space upstairs gets frightfully cramped, so they go back to the previous scheme.

By hard work and the exercise of all the ingenuity at his command, Mr. Triangle succeeds in getting out the plans, and the bids run from twelve to fifteen thousand. He told them from the first that this sort of architecture would cost more. So they go back to the Colonial; but they insist on brick walls, because the insurance man has scared them by some fire prevention literature. They decide to have a shingle roof, though, to save money.

The contract is let, finally, at ten thousand five hundred, Mr. Commuter protesting strongly, because houses of the same size and style, built ten years ago, cost two thousand or so less. And then the troubles begin. Materials have gone up, and the contractor, who bid low because he hated to lay off his men, who were just finishing another job, starts looking around for extras which he can talk on.

The first thing he finds is that the levels, which they had guessed at, because Mr. Commuter wouldn't go to the expense of a proper survey, and wouldn't even let the architect go out and look over the place, are away out. The ground humps up in the middle, just where the house ought to go, and the hump is mostly rock. This wouldn't have made a great difference in cost, if they had shown it in the plans; but the contractor puts in a claim for twice as much

A FEW DON'TS for HOME BUILDERS

Don't deceive your architect as to what you can really afford to spend.

Don't be afraid to spend a few dollars for preliminary information. It is usually money well spent.

Don't think you can build for what your friends did five years ago. Both labor and materials have gone up since then.

Don't expect solid gold door-knobs when the allowance for all the hardware is only fifty dollars.

Don't try to make your upstairs twice as big as your downstairs.

Don't change your mind as to what you want after it is half built.

Don't give the builder his final payment until the job is completely finished.

Don't assume that the lowest bidder will always be the most satisfactory.

Don't expect the architect to do his work for nothing. Even architects are subject to temptation.

Don't think, either, that he knows nothing about building houses. He has probably built more of them than you have.

And above all, don't expect to get something for nothing. It can't be done, especially when the other man knows the game better than you do.

as he should, and threatens to throw up the job if it isn't allowed. The architect tries to get him down a bit, but Mr. Commuter is scared, knowing that the next bid was twelve hundred higher, and he allows the extra, against the architect's advice.

About the time the foundations are finished, they decide to make the porch 2' wider, and extend it across the whole front and one end, instead of being only half the front, as it was at first. So the same performance is gone through again. By this time Mr. Commuter has lost all faith in his architect. Why, here's nothing done, hardly, and nearly a thousand dollars' worth of extras! Where's all this going to end?

But the house begins to look better to him when the walls are half up, and every Saturday afternoon and Sunday they go around to look at it, and now and then Mr. Commuter comes home an hour earlier to get there before the men quit work and

stands around in the way of the brick layers—who don't mind at all, as long as they are paid for not working. And it's coming on finely, when finally Daughter, by a last magnificent onslaught, puts it over on them that she really must have a bathroom of her very, very ownest own.

It nearly ties up the whole job, because there isn't any place to put it. The inside of the house is as full of rooms as it can hold, and the only thing to do is to stick it out over the porch on the end. It looks like a sore thumb, but they can grow creepers over it, or something. And there isn't any plumbing on that end of the house, so it means running a whole new plumbing line—which might have been avoided if only they'd made up their minds to it in the first place, and planned accordingly.

By this time they think their troubles are over, when an enterprising slate salesman comes along, and convinces them that a

shingle roof is such a dreadfully inflammable thing that it really won't do at all, and that slate is the only thing. The rafters are in already, and have to be taken out and replaced by heavier ones, because they aren't strong enough to stand the extra load, and it means paying twice over—but they simply wouldn't be happy for a minute without it, so on it goes.

And when the bills are finally settled, they find their little house has cost close to fourteen thousand, instead of the ten they intended to spend. And they let the builder have the last payments without the architect's certificate, and before the work is quite done, because he says how much he needs the money just then—and, of course, he leaves a lot of little things undone, and it costs them another couple of hundred to fix them up and get everything in shape.

And then they blame the architect for it all. Really, you know, it isn't fair.

LEAD GARDEN STATUARY

A Revival That Is Gaining Considerable Vogue Among Lovers of the Old-Fashioned Formal Garden



Cupid in the guise of Bacchante, an English lead figure of the 18th Century, recently imported for the garden of Colonel Du Pont at Wilmington, Delaware



Father Tiber, a 17th Century figure, has had a watery career. Originally he was in Kew Gardens. About seventy years ago while being moved down to the city on a barge the bottom fell out and he sank into the mud, where he stayed until recovered a year or two ago



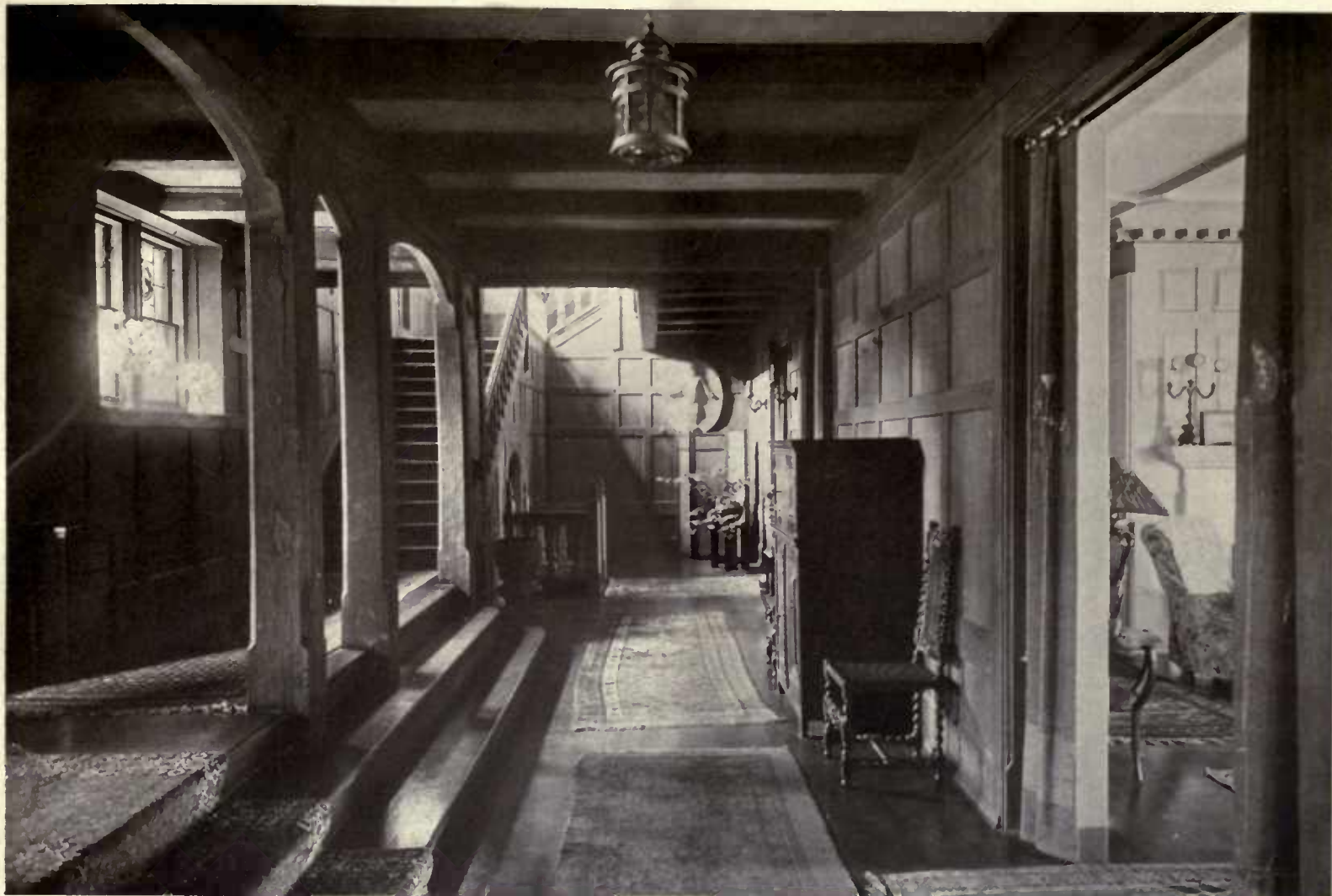
Oliver Cromwell, as a Scot caricatured the old rip in lead. They cordially hated him in Scotland, but he is quite worthy of an interesting garden spot here



Placed on a pedestal, this lead urn would make a rare contribution to garden loveliness. It is an 18th Century piece with figures in low relief



Of more recent make is the lead bird bath with cupids disporting themselves in low relief and en deshabille, and birds perched on the rim



The most effective use of woodwork indoors calls for wise selection and such treatment as will enhance the wood's inherent beauty

FINISHING INTERIOR WOODS

What Can Be Done to Enhance Their Natural Beauty
With the Right Preservatives Correctly Applied

RUSSELL F. WHITEHEAD

ONE charm of modern decoration lies in the use of natural woods together with beautifully finished walls and woven fabrics. Nature has woven into the solid fibre of wood a richness and variety of coloring ever pleasing to the cultivated eye, and in its exquisite grainings she has traced patterns far beyond the dreams of the artist.

In finishing a wood it is our duty to develop these natural beauties, to preserve them from decay and deterioration, and it is the mission of this article to show the layman in a small way the woods which should be developed to a finish, separating the decorative from the protective function, and the woods which should be finished in various other ways.

It can be readily un-



By means of transparent finishes the natural figure of the grain is retained and brought to its greatest effectiveness. Imagine this woodwork covered with a coat of obliterating paint

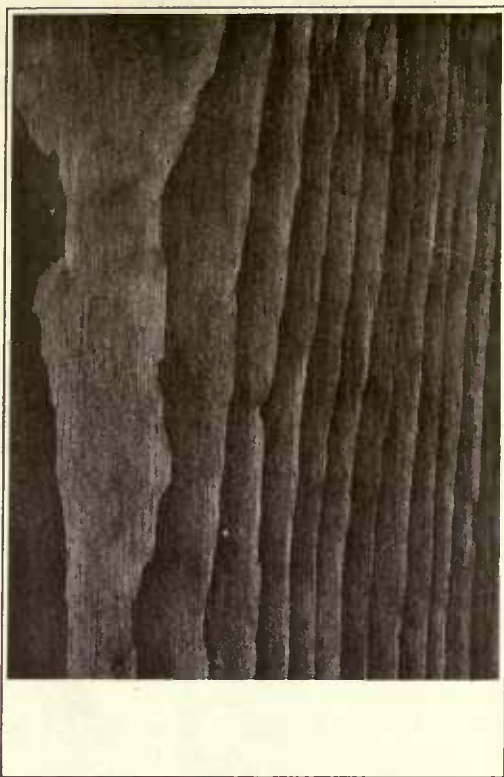
derstood that the surface of any material can be colored by merely reducing pigment to fine powder and rubbing it over the surface. In charcoal sketches, pastel and pencil drawings, this is actually practised. For the majority of purposes, however, it is necessary to devise some means of fixing the particles of pigment permanently to the surface. This is accomplished by mixing the pigment with a liquid, which has the property, when spread in a thin layer on any surface, of changing into a more or less adhesive solid. This combination of the pigment with a medium or vehicle in the manner just described is known as paint.

Paint is very often used in the finishing of interior woodwork, and if properly prepared it

serves the important function of protecting the surface of the wood to which it is applied from the destructive action of atmosphere, and, to a certain extent, from mechanical injury, and also is the means of furnishing the desired color. It may be laid down in very general terms, that the decorative function of the paint depends on the pigment, whereas its protective value depends upon the vehicle or medium, which is generally prepared from certain resinous materials capable of producing an adhesive film, which is both hard and elastic. Any paint, of course, conceals the wood figure.

A far better protection can be given

to a surface of any wood by dividing the decorative from the protective function, first decorating the surface by means of pigment or stain, and then again coating the surface with a composition, the function of which is entirely protective. Such compositions, when properly prepared by the manufacturer and scientifically worked out to meet specific requirements as to texture of finish—as for instance gloss, flat, semi-flat or absolutely dead in appearance, no lustre at all—will not hide the beautiful figure of the wood, its markings and characteristics, but



Courtesy of Lowe Bros.

White pine finished with one coat of stain and two of varnish shows a handsome figure. The bottom was painted white by way of contrast



Courtesy of Lowe Bros.

This yellow pine panel was finished in the same manner as the chestnut shown below. The pines should be carefully selected for figure

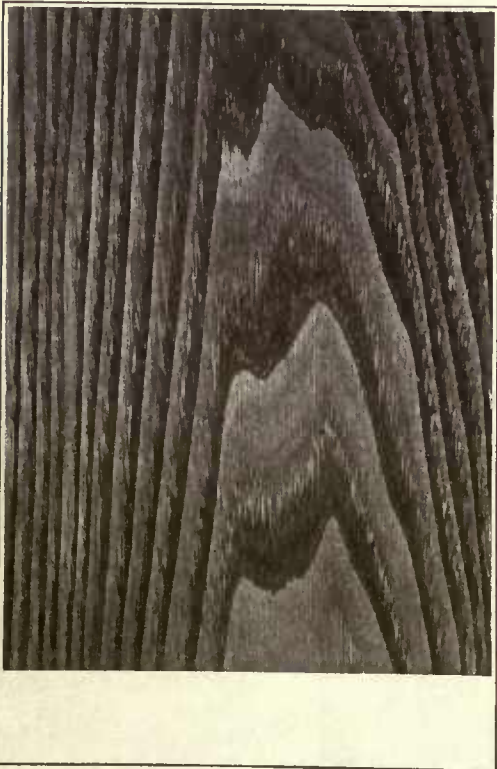
stone and water.

You will note the beautiful markings of the wood and must agree with me that it is both foolhardy and unwise to destroy or cover up the natural beauty of such wood in interiors with a paint, as was done on the lower portion of the panel. The painting specification called for first filling the wood with a natural paste filler, using the same method as described in the preceding paragraph, and applying three coats of flat paint and two coats of enamel, the last coat of enamel being rubbed to a dull finish. The filler in both instances is necessary in order to bring the pores up to a level surface with the face of the wood, before applying

the finishing coats, so as to have the final surface level enough to rub smooth.

It is evident, then, that in the painting it was necessary to use an extra coat in order to acquire a proper finish on this wood, and the only thing that you have been successful in doing is to cover up the beautiful natural markings. If the painted or enamel finish was absolutely essential or desired, a less expensive wood, such as white pine, yellow pine or poplar, would serve you better, and could be brought up to as good a surface with one less coat of material.

(Continued on page 62)



Courtesy of Lowe Bros.

Chestnut has an attractive grain which can be treated in many ways to intensify it. The preparation of this panel is described in the text

on the other hand, tend to develop, to intensify, to richen, and give depth to the color of either the natural wood or the properly stained surface.

After the wood has been stained in the shade desired with the proper kind of stain to accomplish this result, it is undoubtedly protected best with a good varnish. When such a varnish is spread over the surface, a portion of the solvent evaporates, the balance oxidizes, leaving the film which is strongly adhesive, hard, tenacious, and at the same time elastic, providing the varnish is well balanced and carefully prepared. Such a varnish can be left in the natural gloss finish or, when hard and sufficient coats have been applied to the surface, it can be rubbed to a dull finish or brought to a high polish, as desired. This method of finishing requires careful work and is more or less expensive, according to the grade of material, the number of coats of protective varnish used, and its care in application.

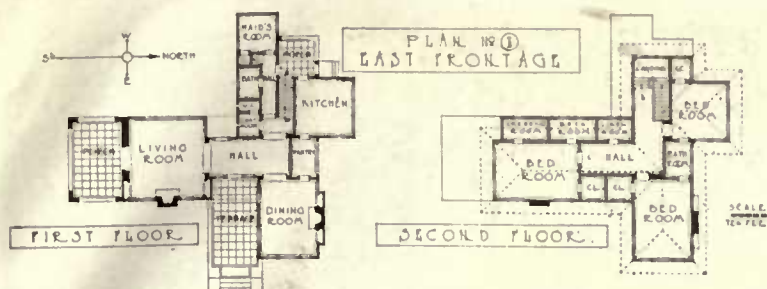
HOW THE FINISH IS APPLIED

In the quartered white oak panel the wood was carefully sanded and wiped free of splinters and dust and given a coat of Early English non-fading oil stain. It was then filled with a prepared paste wood filler, thinned to the consistency of cream with turpentine and applied to the surface, allowed to stand about five or ten minutes, until it became a little grey or dull in appearance, and then rubbed off across the growth of the wood with cheese-cloth or waste, pushing as much of the filler into the pores as possible, and rubbing off the surplus with the grain. This filler was allowed at least forty-eight hours to dry, and then lightly sanded, freeing the surface of any specks of filler that might have adhered, and finished with three coats of varnish, allowing forty-eight hours between coats. The final coat of varnish, after drying hard, was rubbed to a dull sheen with pumice

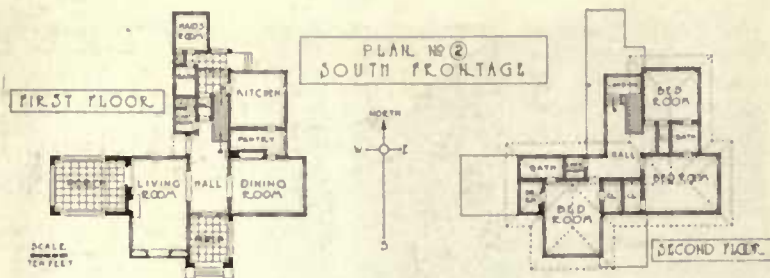


Courtesy of Lowe Bros.

It would be foolish to hide the beautiful figure of this quartered white oak. The painted strip at the bottom shows how the effect would be lost



In this plan the living-room as well as the enclosed porch receive sun all day

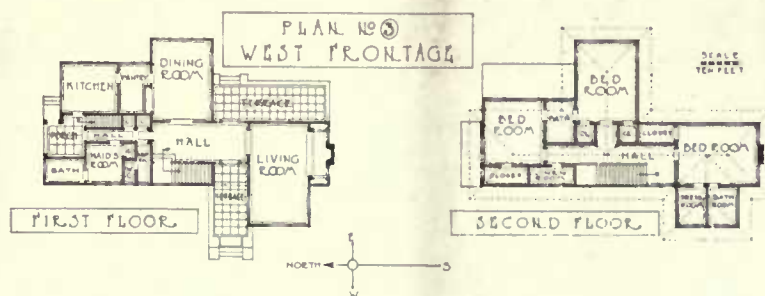


With a south frontage the dining-room and bedrooms have the morning light

HOW DO YOUR ROOMS FACE?

If You Build by the Compass You Can Have Sunlight and Shade as You Wish

ERNEST IRVING FREESE



A west frontage for another type of house. Each house, of course, must be planned to meet the requirements of its environment

LOOK about you. How many houses do you see that can be said to have been planned with a conscientious regard for the proper aspect of their various rooms? They are few, and far between. It becomes startlingly evident that the majority of them were given no study whatsoever in relation to the points of the compass. Let it be set down, forthwith, as one of the vital principles of house planning, that all of the main rooms must be so placed as to have the best aspect for light and warmth, in consideration of the purpose they are to serve and the time of day they are to be most in use.

THE BREAKFAST AND DINING ROOMS

The morning-room, or breakfast room, is occupied at the coldest part of the day, at a time when neither the house nor its inmates have become thoroughly warmed. Therefore this room should invariably have an aspect toward the morning sun, either east or southeast. The level light of early morn streaming in through the windows dissipates the morning grouch and implants good cheer in its stead.

In the majority of houses, however, the breakfast-room is omitted, all meals being served in the dining-room. For the latter, an eastern aspect would then be desirable, so as to let the morning sun into the room at breakfast time. At other times of the day, direct sunlight into the dining-room is usually objectionable. In winter, artificial heat will have warmed the room for the midday and evening meals, so that the heat of the sun is not needed. And, in summer time, the direct rays of the western sun intruding into the room while people are seated around the table and cannot shift their places is far from agreeable, both in respect to light and heat. However, there are times in late autumn and early spring when this room, with only an eastern aspect, is hardly warm enough for comfort, yet it is hardly cold enough to require artificial heat at the midday meal. At these times a southern aspect would effect just the right balance. For the southern sun at

the time of the midday meal is high enough overhead so as not to project its rays directly across the room into the faces of those seated about the dining-table. Thus the room is suffused with warmth, yet the light is such as to cause no undue discomfort to the eyes. So we find that, all things considered, the dining-room should have both an eastern and southern aspect, but never a western one. In case a breakfast room is a part of the plan, then the southern aspect alone, for the dining-room, would fulfill all conditions.

LIVING-ROOM AND KITCHEN

In the living-room we can afford to have direct sunlight at all times of the day. For this is the one room in the house in which people can move about freely and choose their positions. Here, therefore, an abundance of sunlight is permissible, even desirable. The living-room should have at least two aspects toward the sun, either south and east, or south and west, preferably the latter.

Now comes the kitchen. Unquestionably, this room should always look toward the north, for, in winter, ample warmth will be supplied by the constant fire, and in sum-

mer the aspect should obviously be the coolest possible. Moreover, the equable north light is highly desirable in the performance of the various kitchen duties. Perhaps just a peep of the early rising sun would not be amiss in the kitchen to cheer up the cook before the fires are started. But it should be no more than a peep. Never should the southern or western sun be given access to the kitchen.

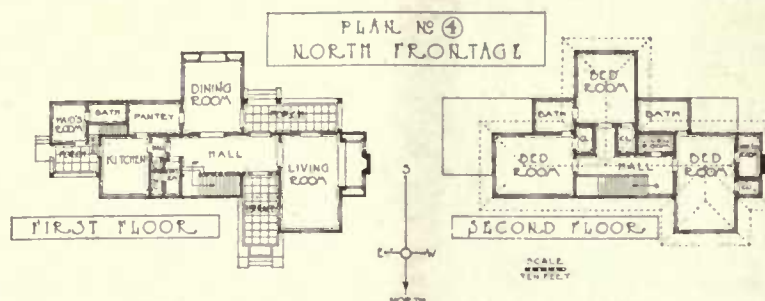
If there is to be a nursery in the house, this should invariably have a southern exposure, whatever be the preferable character of the outlook in other directions. In this case an abundance of warmth and sunshine outweighs all other considerations.

SUNSHINE AND SLEEPING

Sunlight, in sleeping rooms, should be considered a prime necessity. Being in use only at night is all the more reason why these rooms should receive the full benefit of clarifying sunshine. An eastern aspect is undoubtedly the best for bedrooms, because this aspect allows of the sun entering them as soon as the occupants of the night have arisen. A western exposure is objectionable because in that case the sun cannot enter until afternoon, wherefore the room becomes unduly heated toward the evening hours so as not to be conducive to refreshing sleep. Wherever possible, sleeping rooms should be contrived to have two exposures, so as to allow of a cross-circulation of air through the opened windows. In that case, the two most favorable exposures would seem to be directly east and directly south, although any two exposures occurring eastwardly between the north and south points of the compass would fulfill all requirements as to sunlight and circulation of air.

Now that we have arrived at certain definite conclusions as to the most favorable aspects of the various rooms, let us see if these conclusions admit of a practical application in the planning of the house, assuming, as a typical example, a suburban or country house, subject to the following requirements and conditions:

(Continued on page 62)



A north frontage that may be found desirable in houses south of the Mason and Dixon line

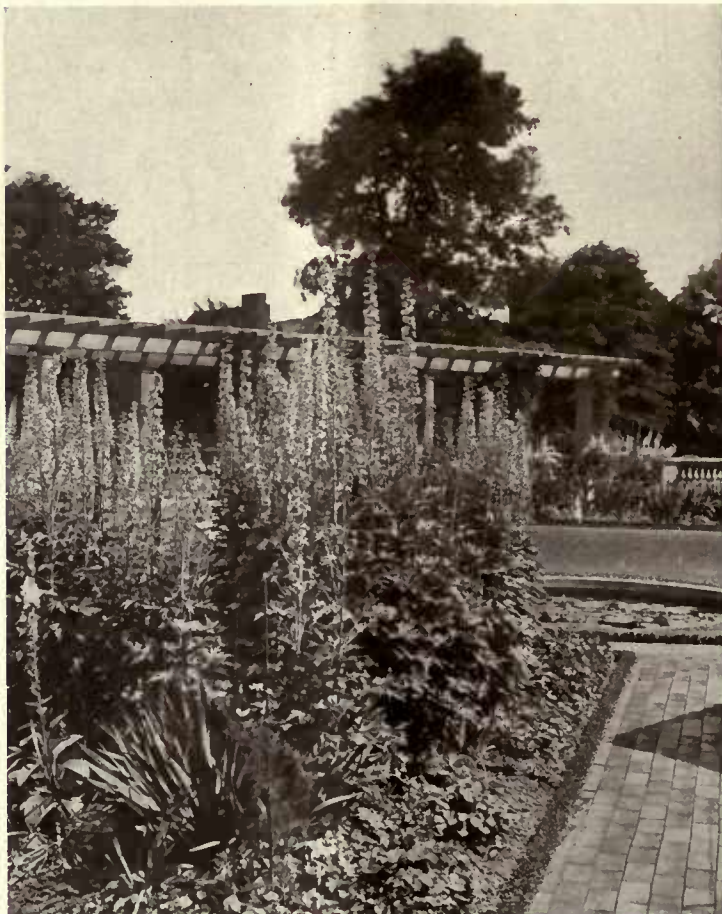
TRUE BLUE

Is the Color and Character of the Hardy Delphiniums, The Always Desirable Perennial Larkspurs

GRACE TABOR

Delphinium bicolor illustrates some of the larkspur variations. Its colors are blue with a touch of pale yellow or white

The old formosum type is hard to equal as a satisfying and wonderfully dainty sort that stands the test of time



The hardy delphiniums fulfill two conditions whose combination is rare: flowers of bluest blue, and a habit of growth that is truly regal

Cut flower stems back to the ground as fast as the flowers fade, work in a tablespoonful of bone-meal around each plant, and larkspurs will bloom until fall

MANY plants have blossoms that are called blue, and some have blossoms that really are this color—but nothing that grows is a bluer blue, nor a truer blue, than the flowers of the hardy delphiniums. And no other blue flowered plant is as regal in habit as the delphinium—which counts for a great deal in the garden. The modesty of the violet may captivate the imagination; but flower, modesty and all are in grave danger of being overlooked altogether when brought into competition with less shrinking associates. The garden, indeed, is no place for shrinking and hanging back. Rather it is like a great city where each resident must be up and doing and asserting himself, if he would maintain his citizenship.

So always the hardy larkspur has been to me the blue flower, although it does not occupy quite this unique position, perhaps, in the perennial world. There are, for example, veronicas, which are blue; and monkshood—the deadly nightshade, not safe to plant where youngsters are about, lest they be tempted to eat of its fruits; and the lovely alkanet; and certain columbines; and some few others, truly blue. But for one reason or another, none of them is quite the larkspur's equal. It is distinctly and without question the blue flower.

SOME BOTANICAL DISTINCTIONS

Botanically, larkspur or delphinium—we must use its botanical name, of course—belongs to that seemingly endless order called *ranunculaceae* by the learned; the crow-foot family of the vernacular. This means that they are relatives of the peonies, and of the marsh marigolds and the globe flowers, as well as of the monkshood and the

columbines and some eighteen others bearing not so perceptible a resemblance to them. All of which is very confusing and seems rather silly, unless you are a botanist. But, sticking to the book and going a step farther, we do come to something that it is very useful to know about them—something that begins to lead us toward that intelligent culture of them which alone can satisfy a real gardener. It is simply that there are two classes, just as there are with any number of things—annual and perennial. And no need of going to the botanists to find this out, although it is the first thing they take it upon themselves to tell us.

In addition to this classification, the learned men avow that there are three colors, in a state of nature—red, yellow and blue ranging to white; and thus are explained the shades away from pure blue

that are found in the developed flowers of today. Mauves and lavenders are very common—and to my mind, not highly desirable in larkspur. Let us have them in pure blue as long as they exist in this rare color.

Choose therefore from hybrids which show only this, or from the species which do—unless you prefer the hint of red shining through. In one or two instances this is very beautiful; but it is quite possible to get so far towards the lavender that the wonderful brilliance of which these plants are capable is entirely lost. Guard against selections that will result in such loss, for it would be a real one.

LARKSPUR FROM SEED

Perennial larkspur is as easily raised from seed as any annual in the catalogues. Indeed I am sure that there are few seedlings of any kind, either annual or perennial, that will endure the careless handling and neglect to which larkspur seedlings have been subjected to in my own garden—unavoidably, let me hasten to add. It has been claimed by some that unless the seed is perfectly new—that is, unless it is planted the same summer that it is produced—it is not likely to germinate; but I have never been able to find seed that would not!

Sow them indoors if you want plants that will bloom the same summer, in little boxes—cigar boxes are just right, being very easily handled—in a light, ordinary soil, any time between February first and the end of March. Transplant the seedlings when they are up to a height of $\frac{3}{4}$ " or when they have made a couple of leaves above the cotyledons—setting them at this time about 3" apart, if you are using flats or more of the cigar boxes. If you are put-

ting them into pots, the tiny thumb-pots, either in paper or red clay, will be the size.

Usually they are "hardened off" by being set out-of-doors during the day for ten days or so before they are planted, but if the season is forward this is not essential. Naturally you will protect them if a cold night comes on, even after they have been in the garden for a little time; for any very young seedling is tender, and ought not to be exposed to low temperature.

SETTING THEM OUTDOORS

The better way, however, is not to plant them out until the weather has finally settled; if you have them in pots, wait until well into May before putting them in the ground. Then there will be no need of protection at any time, for they will have outgrown their tenderest infancy.

These plants will probably bloom a little later than old and established ones—that is, later the first summer. Of course they will blossom at the seasonable time, after the first year. In order to have late flowers of full size and quality, one may sow the seed later, bringing the plants to full maturity just about the time the early ones have finished their bloom for the year. These, too, in the second year will blossom at the regulation period. But if you want the maiden, full-sized bloom in late summer, try sowing seed late in April or early in May indoors in the boxes, and transplanting exactly as with the early sown seed; but do not set the little plants out into the garden until late in June. Then put them wherever you want them to be, and they will go on growing exactly as if they had not been retarded by a late start, and will produce full-sized spikes of bloom in August and September, which the old plants cannot quite do, even though you cut them back as soon as their flowers fade.

The second crop from these is never quite as large and fine as the first, yet they are very satisfactory, if you do not care to go to the trouble of doing what has just been

described. Choose the oldtime *Delphinium formosum*, if you do this.

The only enemy that ever threatens larkspur—and that not seriously—is a small white grub that appears sometimes at the roots. It may destroy them if left to its own devices; but a dressing of finely sifted coal ashes put over them in the fall, and scattered well into their crowns, seriously incommodes the brute and puts him to rout if he undertakes to make an attack. There is little likelihood of his appearing at all if



No perennial garden should be without its delphiniums; their flower spires are too imposing to be omitted

manure is kept away from the roots of the plants with scrupulous care. Use it under the earth that is under them at time of planting, and use it over the ground, if you wish; but never put it into the holes with them.

Some years ago there appeared a fungous disease that caused something of a commotion among larkspur lovers, but to my knowledge it never amounted to anything serious. Presumably it was one of those "flare-ups" that sometimes occur with almost every plant under cultivation, under weather and atmospheric conditions that happen to favor particularly some dormant or little known fungi that cause them, which



Hybrid larkspurs are found in many colors, especially mauve and lavender. But the pure blue is the best

die out of themselves when these conditions cease to be prevalent.

THREE GOOD SPECIES

Oldest and best known of all species of larkspur is the *Delphinium formosum* referred to above. This is dark blue in color, or rather blue with darker margins, with a white eye and a spur that runs to violet and is "bifid" at its tip—divided into two equal parts by a median rib. Many hybrids that are lovely have been produced from this species, and it itself is the larkspur best suited to large naturalistic plantings or to naturalizing, owing to its permanence. It is presumed to be a native of Asia Minor, grows from 2' to 3' high, and in the latitude of New York comes into bloom about the twentieth of June.

The bee larkspur of Europe is *Delphinium elatum*, taller than the preceding and showing various shades of blue flowers, all with black "eyes" or centers and deep violet petals. These, by the way, are not the conspicuous members of a larkspur blossom, but lie deep in the shelter of the sepals, at the heart of the flower. They would never be recognized as petals by any but a botanist, and they are of very little consequence in the flower's appearance save when they grow with a different shade in the midst of its prevailing color. That is what they do with the bee larkspur, giving a lovely effect of warm violet within the clear blue—almost, indeed, like a reflection through it—a miracle of tinting and blending at which one can never cease to marvel.

Most persistent bloomer of all is *Delphinium belladonna*, commonly called the ever-blooming larkspur. This is lighter in color than either of the others mentioned, being a luminous turquoise of exquisite delicacy. The plants do not grow quite as tall as either *Delphinium formosum* or *D. elatum*, the average height being perhaps 2'. The Chinese variety, *D. Chinense*, is still lower growing. This has very finely cut and delicate foliage, (Continued on page 54)



The Chinese variety, *D. Chinense*, has delicate and finely cut foliage, with flowers of almost gentian blue

UNTIL one has watched through it in the country, she will never know what the dusk can be.

Fine is the city with its purpling canyon streets, its campaniles of commerce, its streams of humans breasting homeward. Dusk comes to it to hide its gaunt realities of stone and steel, to veil its crudities, its ugliness; yet few there are who can lift eyes high enough to see where the first faint star shines on the grey horizon.

Finer far is dusk in the country. There it uncovers the world which lies beneath the outward form and color of tree and bud. There the greater realities come into their own. And if day has its myriad noises of bird and beast, the night has a thousand more. . . . In the garden ghostly forms abide. Where washed by day a sea of white phlox lies now a purple bank. Colors are as one: a purple lawn, a purpling path, a purple wall that once was red. Along the fence the darkening shrubs line rank on rank. Slowly Night swings her purple awning from the pillars of the trees. A farm boy halloes across the field. Comes the scroop of tortured gear as a car crests the hill. The handle of a swinging pail squeaks. Steadily, inexorably the horizon draws closer and closer. A handful of stars is spilled across the sky. Someone sets a light in the window. Down breeze floats the faint aroma of a kindled fire.

You walk through your garden. Shape is gone. Color is gone. Perfume alone remains. Here you halt, and there. You gather a bouquet—a spiritual bouquet, like Francis de Sales.

Then soft feet sound down the twilight lane. They quicken. A hob heel hits the flinty path. The gate clicks. He's come!

Supper. . . .

IT is easier to get angry about garden pests than to be philosophic. While you are accepting the aphid and the cut worm philosophically they are playing hob with your plants. Instead you *strafe* them and bless the men who invented hellebore and Bordeaux mixture.

I have often wondered if this natural anger is due to the fact that you can fairly see your plants being consumed before your very eyes, or because, in your inmost heart, you know you don't deserve such a plague. Surely if ever there was an example of the sins of the fathers being visited on the third and fourth generation, garden pests stand exalted as fulfilling all the conditions.

GARDEN TRUCK

In the beginning of things, it seems, there existed a condition known as the "balance of animate Nature," when the bird fed on the bug and the bug led a precarious existence in the primeval foliage. Little Brother Quail, for example, had a menu that included 145 different species of notorious insects. Since then man has upset this balance; he has killed off the birds. Between 1840 and 1910 eleven species of valuable wild life were totally exterminated in the States. Twenty-five others are being slowly put down into oblivion. Meanwhile the pests waxed fat and in their time were mourned by countless descendants.

It is another example of what happens to man when he "monkeys" with Nature. And, of course, man pays the price. In the United States he is separated annually

from the sum of \$8,000,000 for spraying machines, spraying mixtures and deadly powders, and if he figured out the damage pests do he would find that it totals just about \$500,000,000 per year. Truly the sins of our fathers must have been great.

But there is a way to lighten the burden, and by degrees the country folk are finding out. Restore the balance by saving the bird.

If you can help a robin, help him, for he is industrious. If you can save a grosbeak, save him, for he consumes potato bugs and sings gaily while he does it. But best of all save the bob-whites, for they labor eighteen hours a day at the pests, and when the pests are all eaten up, they take for dessert no less than 129 various weed seeds.

LAST summer a friend of mine took a slum lad to the country. The lad was a freshman in college, a city-starved, book-fed, pale-faced Jew who burned with the zeal of a great ambition. He had never been to the country. So a berth was made for him up under the eaves and he came to stay the summer through—brought his books and his notes to study, and a pair of white flannels, and two soft shirts and a flamboyant tie. . . . The third day he left. Couldn't stand it. The air was too pure for him and the nights too quiet. He was consumed with homesickness for the asphalt pavements, the canned food, the barrack tenement and the thunder of the city's streets from dawn to dawn.

The lad didn't stay long enough—that was all. For you can't plunge into country life. It is a progress by degrees. Three days and one is only beginning to get enough sleep. On the fourth he starts to be reconciled. And once reconciled he will never forget the country's inextinguishable joy and unmeasured freedom.

It takes no more effort than the exercise of the will to free oneself from the obvious shackles of a city. A subtler influence has to work to drive out those little habits that the city breeds; most of all the noise habit. If you are busy you rarely hear the noise in a city; and therefore the way to shut it out is to work, work interminably, intensely. But in the country you work as the mood comes, and the sounds are music to the ear because you love them.

Chesterton wrote a line that I always think of when I look upon contented city folk. It goes something like this:

"Their doors are always closed in the evening; they have no songs."

MAIN STREET BY JOYCE KILMER

I like to look at the blossomy track of
the moon upon the sea,
But it isn't half so fine a sight as Main
Street used to be

When it all was covered over with a
couple of feet of snow,
And over the crisp and radiant road
the ringing sleighs would go.

Now, Main Street bordered with au-
tumn leaves, it was a pleasant
thing,
And its gutters were gay with dande-
lions early in the Spring;
I like to think of it white with frost
or dusty in the heat,
Because I think it is humaner than
any other street.

A city street that is busy and wide is
ground by a million wheels,
And a burden of traffic on its breast is
all it ever feels.

It is dully conscious of weight and
speed and of work that never
ends,
But it cannot be human like Main
Street, and recognize its friends.

There were only about a hundred
teams on Main Street in a day,
And twenty or thirty people I guess,
and some children out to play.
And there wasn't a wagon or buggy,
or a man or a girl or a boy
That Main Street didn't remember,
and somehow seem to enjoy.

The truck and the motor and trolley
car and the elevated train
They make the weary city street re-
verberate with pain;
But there is yet an echo left down
deep within my heart
Of the music the Main Street cobbles
made beneath a butcher's cart.

God be thanked for the Milky Way
that runs across the sky!
That's the path that my feet would
tread whenever I have to die.
Some folks call it a Silver Sword, and
some a Pearly Crown,
But the only thing I think it is, is
Main Street, Heaventown.

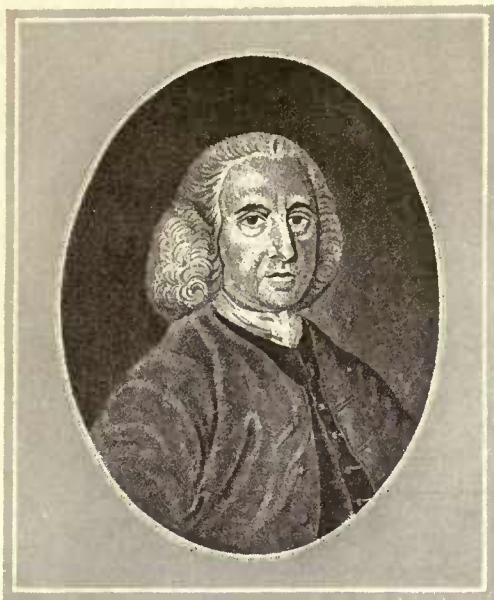




© Marlon C. Coffin, landscape architect

A GARDEN OF LATE SPRING BLOSSOMS

The varieties are also uncommon. In the foreground the star-like flowers are mauve phlox; the clusters next to them, yellow alyssum. Above is a lemon yellow Caucasian peony, with daisy-like leopard's bane. The tall spikes are pale blue camassias



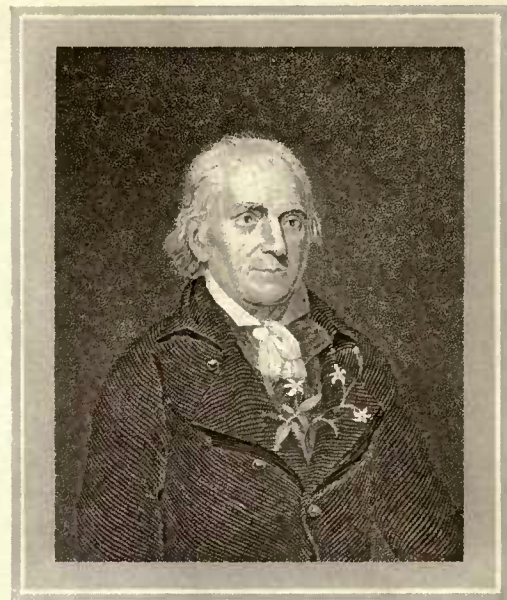
AMERICA'S EARLY GARDEN BENEFACTORS

A Record of Men
Who Wrestled With
Wilderness Conditions

L. GREENLEE

Peter Collinson, Botanist to the King of England, to whom John Bartram sent collections of American wild flowers in exchange for "nails, calico, Russian linen and clothes" for his boys 150 years ago

William Bartram, son of the botanist and himself a student of flowers. With his father he made the journey through Florida and drew the map shown on page 56. This the King published for the colonists



JOHN BARTRAM

THE most interesting house and garden in America, early in the 18th Century, were those of John Bartram, on the Schuylkill river, near Philadelphia. It had not then its like anywhere in the world. It was the cradle of botany and horticulture for this then New World. The house, built by the hands of its owner, is still standing; the garden, now happily a part of Philadelphia's park system, is being restored. Such was its charm in earlier days that knowing garden-makers from over-seas made pilgrimages to it, and our own grave statesmen, Washington, Jefferson, Franklin and others as heavily weighted with affairs, sometimes rested there. It is no little deed to make a beautiful garden, "that greatest refreshment to the spirit of man," anywhere.

But to make a garden in the wilderness, garnering into its lap all the lovable plants of a whole wilderness continent, and distributing them thence to great centers of gardening art and research on other continents—that was surely a great deed.

John Bartram was a simple Quaker farmer, born near Darby, Pa., in 1699. Resting from his labors under a tree one hot day, he plucked a daisy and began to examine it. That seems to have been the awakening of the man whom Linnæus called the greatest natural botanist of the world, known ere the close of his life as one of the most illustrious, and by far the most picturesque of early botanizers and garden-makers. Although he became the peer and fellow of the

greatest natural scientists of his day, and Botanist to the King of England in his American provinces, he retained to the last the habits and customs of the simple farmer. Even yet his simple, wholesome, powerful personality seems to pervade the garden which he made so long ago.

When, in 1730, Bartram set about his garden-making, the Alleghanies were mapped as "The Endless Mountains." Through and over them led the trails by which spoils came to the garden. Danger lurked beside him almost from the time he left his own door and through all his life, for he died when the young republic was scarcely a year old, soon after the battle of Brandywine. Yet he wrote, "If I die a martyr to Botany, God's will be done;

His will be done in all things." Reading the letters of Peter Collinson to Bartram, after the exchange of English and American plants began, one recalls his resignation often. For quaint old Peter was much enamored of American plants. He would not have his dear friend risk death by Indians or wild beasts, but he *did* want some more of those rare American orchids, or glorious rhododendrons, or exquisite silverbells, for the Queen's Gardens!

William Darlington, the biographer of Bartram, says that it was Joseph Brientnall, a friend and a prosperous merchant of Philadelphia, who first became interested in Bartram's collection of plants, his dried specimens, etc., and suggested that he should send some of them to Peter Collinson, of London. Bartram had studied Latin in order to master botany and his specimens were well done. Imagine the

thrills of the Botanist to the King when he opened the first packet from the American wilds!

The great usefulness of the Bartram Garden dates from that time. "For nearly fifty years, though never meeting face to face, these two helped, rallied and loved each other. Through Collinson Bartram's letters reached nearly all of the distinguished naturalists of his time. Collinson engaged the Dukes of Richmond and Norfolk, Lord Peter and others, to subscribe an annual allowance of thirty guineas to meet Bartram's expenses in procuring American plants for their gardens. Something was consigned to Collinson—seeds, plants, roots, cuttings; one box, twenty boxes—by almost every ship leaving for London.



The original Bartram home still stands in Philadelphia. It was built by John Bartram himself and it was the center of garden benefaction in America during pre-Revolutionary days

And much came back in return—tulips, carnations, 'nails, calico, Russia linen and clothes for my boys.'"

Collinson's enthusiasm for the strange new trees and flowers thus received runs through a thick volume of letters:

"August 28, 1736.—Send more Black Walnuts, Long Walnuts, both sorts of Hickory, Acorns of all sorts, Sweet Gum, Dogwood, Red Cedar Berries, Allspice, Sassafras. . . . More of those fine Laurels and Rhododendrons, the most elegant trees yet discovered in your province."

"June 30, 1763.—O Botany, delightfulest of all sciences! There is no end to thy gratifications! All botanists join me in thanking my dear John for his unwearied pains to gratify us. I have sent Linnæus a specimen and one leaf of Tipitiwitchet Sensitive; only to him would I spare such a jewel. Pray send more specimens. I am afraid we can never raise it. Linnæus will be in rapture at sight of it."

One letter says that Peter was careful even of the earth shaken from the roots of the plants received, "Because I have raised from it many strange plants which you would never think to send."

But danger attended the work of our early gardeners by sea as well as land. Bartram, on his own initiative and expense, had made a plant-collecting journey as far north and west as Lake Ontario. He kept on the way a journal, which he sent to Collinson but which was held up by the French. In 1763 there was a great time of concern about some boxes of seeds that the Spanish had captured on the high seas.

Later in life, when he was near seventy, Bartram was appointed Botanist to the King of England for the provinces, with a salary of fifty guineas a year! Soon after this appointment, with his son William, he made an exploring and collecting trip to Florida, bringing back with him many brilliant-flowered new plants, insects, reptiles and an accurate map of St. John's river. All this greatly pleased the King; he had the map published for the benefit of the

colonists. Bartram himself published his record of this journey, but it is not so full and interesting as the record of that first long journey to Ontario. The "Observations" in this tell of the cheerful bustle of preparation, the packing of paper and boxes for specimens, the books, apparatus, camping outfit, insect nets. "Hominy and bacon were stuffed in saddle-bags, huge flint-lock pistols swung to the saddle-bow; wife and daughters wept; sons grasped their father's hand in silence; negroes grinned over the fine show master made on the grey mare." Reaching Onondaga, after many days' travel through dense thickets, the Indians received them kindly and feasted them on "green corn dumplings,



John Chapman, alias "Johnny Appleseed," was not prepossessing, but he burned with a beautiful zeal to plant frontier orchards a hundred years ago. This is the only portrait known

Due John Oliver one hundred and fifty trees when he goes for them to some of my sugar-cane on Wharton waters
John Chapman

From the nature of this note and the style of handwriting no one can question the sincerity or the literacy of Johnny Appleseed

venison and wild beans wrapped in leaves."

In the midst of the garden to-day stands the quaint old Bartram house, bearing several devout inscriptions carved in the grey stone by its builder. The southern wing, with large windows, was the conservatory where rare plants, collected on his journeys and destined to cheer the whole earth, bloomed always. The grand old trees of the garden, a world-wide collection, many of them giants, deserve all the care the Bartram Association is giving them.

TO BE SOLD, By WILLIAM PRINCE,

At Flushing-Landing, on Long-Island, near New-York,

The following Trees and Plants, viz.

ONE hundred and ten large Carolina Magnolia flower trees, the finest and most beautiful that grow in America, and are all raised from the seed in a dry soil, and are very apt to live when transplanted, and are from three feet and a half to four feet high, price 4s. per tree. Fifty large Catalpa flower trees about the thickness of a man's leg, and are about eight or nine feet high to the under part of the top, very straight and thrifty, price 2s. per tree. Thirty or forty large almond trees, that begin to bear as they stand in the nursery, and are very apt to bear, price 1s. 6d. per tree; and fifty fig trees that begin to bear, price 2s. per tree. Two thousand white, red and black currant bushes, price 6d. per plant. A number of gooseberry plants of different sorts, price 6d. per plant. Grape vines, viz. The large Lisbon white grapes, white and purple Madeira grapes, price 6d. per plant. Five thousand of the following strawberry vines, viz. The hautboy, the chilli, and the large English and American white strawberries, price 1s. per dozen plants. Fifteen hundred white mulberry trees, and one thousand black mulberry trees, price 1s. 6d. per tree, by the small parcel, but they will be sold for less by the quantity. All sorts of fruit trees to be sold as usual.

The first nursery advertisement published in America extolled the trees raised by William Prince of Long Island

THE PRINCES AND PARSONS OF OLD LONG ISLAND

IN those old days the wonderful flora of North America was well appreciated. Our botanists and gardeners ranked with commanding generals and kings of commerce. The service they did the world was doubtless as great. At Flushing, L. I., near the same time that John Bartram was laying out his garden, the Princes, Robert and son William, took up the theme and established the first commercial nursery in America. The idea, at first, was to stock the orchards and vineyards of the colonists, but, inevitably, with culture, came the introduction of flowering trees and shrubs.

"The Old American Nurseries," as they were later called, grew rapidly in importance and exerted a profound influence upon the development of American horticulture. Even the American Revolution handled carefully the fine house William built and his stock of trees and plants. Washington occupied the house at one time and, when the British took possession of Flushing, General Howe placed a guard around house and nurseries. Through ensuing years American patriots had a sterner duty than the planting of orchards and gardens. But when the American eagle soared supreme, the resources of the nurseries were taxed to keep up with the rebound of trade. The orchards and gardens laid waste, or neglected through wars, must be restocked; foreign army officers during their invasion had been fascinated with our American flowers. Many boxes and bales were consigned to homes in England, Germany and France, where travelers still are shown ancient trees and shrubs that came from the Prince nurseries.

Meantime successors to John Bartram continually pushed westward their expeditions. To the Prince Nurseries the beautiful things they discovered were brought for care and propagation. The Lewis and

(Continued on page 56)



Drawing of the Hydrangea quercifolia, discovered by John and William Bartram. From William Bartram's "Travels Through North and South Carolina," 1791

SHINGLES, MASONRY OR STUCCO?

Three Types of Siding for Clothing The Timber Frame
The Vital Questions of Application, Utility and Appearance

T. B. BENNETT

PRIMARILY, a house is a place of shelter. This is just as true nowadays as it was in olden times when human beings dwelt in caves and huts. And, although the house of to-day stands for something more than a mere shelter, yet never should it be anything less. The original necessity still remains and must be met.

First of all, a human habitation must afford, to those who dwell therein, adequate protection from the weather. Moreover, in a climate subjected to extremes of heat or cold, it is highly desirable that the walls be made wind and rainproof as well as non-conductive, thereby assuring an equable temperature in the enclosed rooms, irrespective of variable weather conditions.

The usual wooden siding used in house building—whether of horizontal or vertical boards—is made up of practically but one thickness of material. In other words, the boards are laid with a very slight lap or “cover,” so that nearly their entire widths are exposed to the weather. Also the boards are simply butted together, end for end, thus leaving uncovered joints through which wind and water can penetrate.

SHINGLE ADVANTAGES

With shingles the case is different. Only about a third of their length is exposed to the weather, so that there result at least three layers of material at all points. Furthermore, shingles are laid so as to “break joints,” one over the other. For these reasons shingles, properly applied, undoubtedly make a somewhat more weather-tight and non-conductive siding than clapboards or other forms of boarding. Yet the palpable reason for the popularity of shingles is their roughness of texture which renders them especially adapted to receive a character preserving stain of oil or creosote rather than a coat of obliterating though useful paint.

In Sketch 1 are shown two methods of applying the shingles. At “A” is the common method, wherein they are laid tight against the paper. The method shown at “B” is slightly more expensive, though far superior if durability is to be at all reckoned with. The wooden strips, intervening between the paper and shingles, create numerous air spaces and thus insure the shingles against sweating and consequent decay. Also these air spaces offer additional insulation against the penetration of heat and

cold. And—because the shingles are nailed to the strips—there remains no possibility of an occasional shingle being insecurely held by nails that might otherwise be inadvertently driven into a joint between the sheathing boards. In fact, so highly advantageous is this method of applying siding that it should be more commonly adopted for clapboards and other forms of horizontal or vertical boarding, as well as for shingles. In the case of horizontal boarding the strips should occur, vertically, over every stud. For vertical boarding their direction should be just the reverse. For shingles the strips must be put on horizontally and spaced a distance from center to center equal to the vertical spacing of the shingle courses. Only thus is a proper nailing provided for every course of shingles. The nails should be galva-

but the advantage of the former is more than offset by the exceedingly slow burning quality and the richer color of the latter. Cedar is probably the most commonly used wood for shingles, but it is inferior to either cypress or redwood. Spruce shingles should not be given any consideration whatever.

Shakes, which are simply extra long shingles, are often used to good effect. They are usually about 3' long and laid with an exposure of 10" or 12" to the weather. Otherwise the foregoing observations and considerations, relative to shingles, apply equally to the use of shakes.

MASONRY SIDING

Masonry siding, such as stone or brick, should be applied as shown in Sketch 2. It is secured to the sheathing by means of spikes imbedded in the joints, the spikes being partially driven into the sheathing at the completion of every four or five courses of brickwork. Thus the mortar of the joint eventually hardens around the projecting ends of these numerous spikes and thereby anchors the masonry siding to the wooden sheathing.

Strange as it may seem, masonry siding is not as waterproof as painted wooden siding. This is because the masonry itself, as well as its multitudinous mortar joints, is somewhat susceptible to the absorption of moisture. For this reason it is particularly important that the paper or felt membrane, intervening between the masonry and sheathing, be thoroughly waterproof. Also, the mortar composing the joints should contain only enough lime to enable it to be used without danger of premature hardening. Again, the bricks or stones should be wetted before laying. Otherwise they will draw and absorb the moisture from the mortar and thus render the latter useless. All joints must be fully and conscientiously mortared so as not to leave any voids in their midst. Merely “buttering” the edges of the bricks or stones is an entirely repre-

hensible practice. Finally, after completion, all joints should be raked out to a depth of about $\frac{1}{2}$ " and refilled with pure cement mortar. This operation is known as “pointing” and is done with a tool especially adapted to the purpose. The entire process to be successful calls for thoroughness of work.



When properly handled shakes and masonry combine well, as here, where the wide jointed brickwork combines in perfect harmony with the shakes above

nized; the life of shingles is the life of the nails that hold them in place.

Cypress, redwood and cedar are the woods best adapted for shingles. Those split by hand are superior to the machine-sawed product, both as regards durability and appearance. Cypress shingles are perhaps longer lived than those of redwood,

Three methods of applying stucco siding to the timber frame are shown in Sketch 3: on hollow tile, on metal lath, and on wooden lath. The first named method is decidedly the best of the three; it closely approaches perfection. Also, it is the most expensive, although there is surprisingly little difference in cost between the two methods indicated at A and B.

USING STUCCO

Stucco siding is not waterproof, nor can it be made entirely so by any known process except thoroughly painting its surface with lead and oil. For, if it is rich enough in cement to render it impermeable, it will surely crack. On the other hand, if it so lean as to shrink but slightly it will absorb water like a sponge and become darkened after every rain. The formula is yet to be discovered that will render this thin coat of plaster non-absorbing and non-cracking, simultaneously; wherefore the presence of moisture must ever be reckoned with. Moisture will cause wooden lath to swell, warp and rot. These disastrous results may, by certain means, be long deferred—but they are no less inevitable where either wooden or metal lath is used in conjunction with stucco siding.

So, I repeat, stucco applied upon hollow tile, as indicated at "A" in Sketch 3, is decidedly a superior form of construction, not alone as regards durability, but in other ways as well. No other combination possesses so many advantages. It is inherently more fireproof and enduring than wooden siding. Also, disparity of settling between it and the timber frame is less than that of brick siding, because of the fewer compressible mortar joints. Finally, it is more weather-tight and offers more insulation against heat and cold than either of the lath methods can possibly do.

The tiles should be anchored to the sheathing in the same manner as brick siding—by spikes occurring at the mortar joints. And the tiles should be laid on their closed edges, not on their open ends.

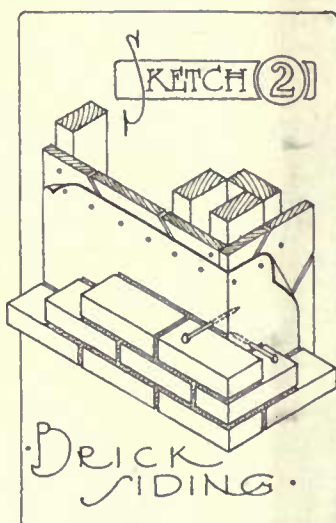
Where metal lathing is used it should be of open mesh and of the heaviest weight procurable for its purpose. It should also be heavily galvanized to prolong its life. The staples that hold the lath to the vertical cleats should also be galvanized in like manner.

For the construction shown at "C," in Sketch 3, the wooden laths should be not over 1" in width, and spaced not less than $\frac{3}{4}$ " apart so as to afford an ample key for the plaster. Before applying the latter, the laths should be thoroughly wetted so as not to rob the plaster of its constituent and necessary moisture.

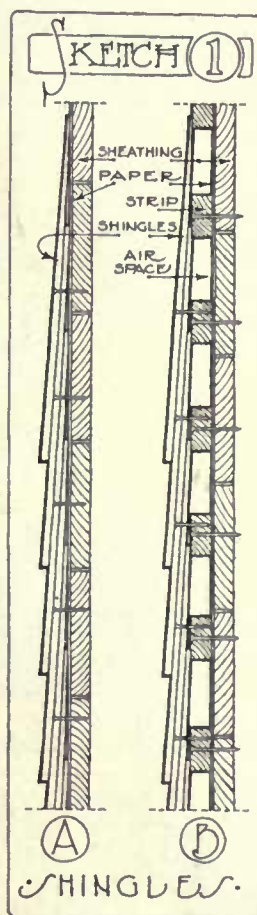
Finally, be it known, there does not exist a plastered wall of any considerable extent that is entirely devoid of hair-cracks. No matter what be the quality of the material or workmanship, these cracks must be



Brick and plaster also combine well, the brick adding a formal dignity to the composition



The prospective house-builder should understand the construction of his walls. Each method has its own peculiar merits, although each strives to apply the same principle. Detailed explanations of these drawings will be found in the text

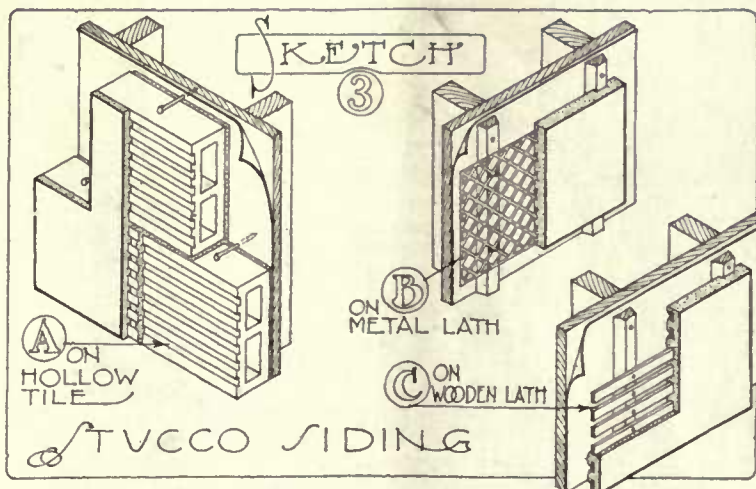


expected. They are caused by the inevitable shrinkage of the plaster in drying out. However, this "crazing," as it is termed, is usually nothing more than an annoyance, for it does not commonly penetrate deeper than the outermost plaster coat.

AS TO APPEARANCE

So much for some of the purely practical points about these three forms of siding. Perhaps it were well to let the subject rest here, but I cannot refrain from adding a few words in reply to a criticism often heard of concrete and stucco houses—that their exteriors are too flat and monotonous in appearance, and lacking in variety and pleasing characteristics. That there is sometimes more than a modicum of truth in these objections cannot, unfortunately, be denied; but the trouble lies more in the builder's failure to utilize his opportunities than in any inherent fault in the materials with which he is working.

In concrete and stucco construction we have a molded architecture but we too often fail to mold it and forget to avail ourselves of its plasticity. Concrete and stucco lend themselves more readily to molding possibilities than does any other building material. Of course, they have a marked character of their own which must be duly recognized and it would be a grave mistake to try to make either one assume the appearance of some other material whose physical properties are wholly different; but there is no reason why both cannot be given an agreeable treatment without impairing their proper individuality.



DOG OF ALL THE RUSSIAS

WILLIAMS HAYNES

Photographs by Courtesy of the Valley Farm Kennels



A dog of the Imperial Kennels, which since the days of the first Czar have housed at least fifty grown Borzoi

LITHESOME grace and proud, dignified mien stamp the Borzoi indelibly with the hallmark of blood and breeding. He is the seigneur of all dogs, the great aristocrat of dogdom. He looks down with amused indifference upon the common mob of canines; such a sturdy squire as the beagle he ignores; he even snubs that splendid old gentleman the foxhound; he is inclined to patronize his cousins, the greyhound and the deerhounds.

The Borzoi has reason to be proud of his race. For centuries his ancestors have been the companions in sport of the Russian autocracy. In 1260 the German ambassador to the court of the Grand Duke of Novgorod wrote of these coursing hounds, and the first Standard, describing the correct type, was drawn up in 1650. Since the time of John the Terrible, the first Czar, the Imperial Kennels have never

housed less than fifty grown hounds, and even larger kennels have been maintained continuously from father to son on the estates of some of the greater nobility. Over a hundred years ago, when English sporting circles were agog over the sale of a foxhound for the record-breaking price of fifty pounds, and when an American who would have paid fifty dollars for a dog would have been considered crazy, Borzoi of the Courland strain sold at public auction in Petrograd for from seven to ten thousand roubles each, a matter of over a thousand guineas or more than \$5,000.

BORZOI COURSING

In Russia they still course the hare, the fox and the wolf with all the forms and ceremonies that have been handed down as a precious sporting heritage for centuries. Modern conditions have militated against the sport in a measure, and the hunts are more modest than of yore; but the masters are still punctilious in the matter of the picturesque native livery of their hunt servants, and some of the larger kennels turn out thirty, forty, even fifty couples of carefully trained hounds. In his delightful monograph on the breed, Mr. Joseph B. Thomas thus vividly described a covert hunt with the Perchina hounds in Russia:

"In the early morning may be seen, wending its way along the trail-like roads of the district, a long line of mounted hunters, each holding in his left hand a leash of three magnificent Borzoi, two dogs and a bitch as nearly matched in color and conformation as possible, and followed by a pack of Anglo-Russian foxhounds, with the huntsmen and whips in red tunics. On arriving at the scene of the chase, the hunters are stationed by the master of the hunt at intervals of a hundred yards, so the entire grove is surrounded by a long cordon of hounds and riders. A signal note is heard on a hunting

horn, and with the mingled music of the trail hounds, shouts of the men, and the cracking of the whips, the foxhound pack is urged into the grove in pursuit of the hidden game.

"The scene is certainly a mediæval one. The hunters, dressed in typical Russian costumes, with fur-trimmed hats, booted and spurred, and equipped with hunting horn, whip and dagger, and mounted on padded Cossack saddles high above the backs of their hardy Kirghiz ponies, holding on straining leash their long-coated, exceedingly beautiful animals, make a picture that once seen is not easily forgotten. But hark! the sound of the hound voices is changed to the sudden sharp yapping of the pack in 'full cry,' and simultaneously there springs from the covert a dark grey form bent on reaching the next woods, some hundred yards away. In an instant he is well in the open, and sees, only too late, that he has approached within striking distance of the nearest leash of Borzoi. With a cry of 'Ou-la-lou,' and setting his horse at full gallop, the hunter slips his hounds when they view the game, to sight which they often jump 5' or 6' in the air. There is a rush, a spring, and with a yelp the foremost hound is sent rolling: but instantly is back to the attack, which continues—a confused mass of white and grey, swiftly leaping forms and snapping fangs—until a neck-hold is secured by the pursuing Borzoi, who do their best to hold the wolf down. Then, in a most spirited dash, the hunter literally throws himself from the

(Continued on page 58)



He is built for speed and endurance, a powerful dog of striking appearance



The place for the Borzoi is in the country, where he can secure the exercise to which his breeding entitles him. As a companion on a 'cross-country ride he is distinctly appropriate, and he can follow a horse indefinitely

SMALL HOUSES OF INDIVIDUALITY

An Assembly of Types Suitable for the Modern Purse

THE average man wants to own his own house. He wants to express his personality in the architecture and decoration. In nine cases out of ten the only limitation that restricts his complete gratification of this desire is his purse. Houses cost money. They are a luxury—like wives. But they soon enough become a necessity. To meet the demand of that necessity these eight pages, showing twenty-three types of successful small houses, have been assembled.

The good small house is not a commonplace. The architect finds little money in it. He usually makes his maiden mistakes on the small house. In most instances, however, the mistakes are made because

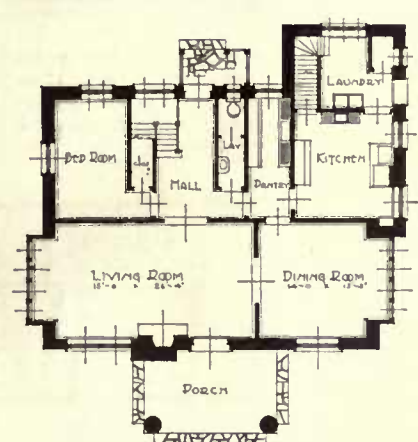
the average man thinks he can do without an architect. This is quite out of the question unless one is willing to take the chance. By all means consult an architect. Before you do so, read "The High Cost of Extras" on pages 11 and 12 of this issue. The author is an architect, and he speaks from experience. Avail yourself of that counsel; it is well worth while.

But if you are just "doping" the idea out, planning your castle in Spain, some figures may be of service. With one exception the houses pictured here cost under \$10,000. And \$10,000 in this day is a reasonable price. Several cost \$8,000, some \$6,000. As they were erected in various sections of the country their cost was

affected by the price of materials and local labor conditions obtaining.

To calculate the approximate cost of building a house in your locality, based on its cost in or near New York City, use the following comparative scale:

Philadelphia and suburbs.....	10-15%	less
Northern New England.....	20%	"
Southern New England.....	19%	"
Middle South (Ky. and Md.).....	30%	"
Chicago and vicinity.....	11%	"
Middle West (Ohio, Michigan and Iowa).....	6-47%	"
Pacific Coast (Northwest)....	18-53%	"
Colorado and vicinity.....	18%	"
Southwest (Ariz., N. Mex.)..	30-35%	"



Duhring, Okie & Ziegler, architects

The plans of the first floor divide distinctly the living and service quarters. When enclosed, the porch is practically another room

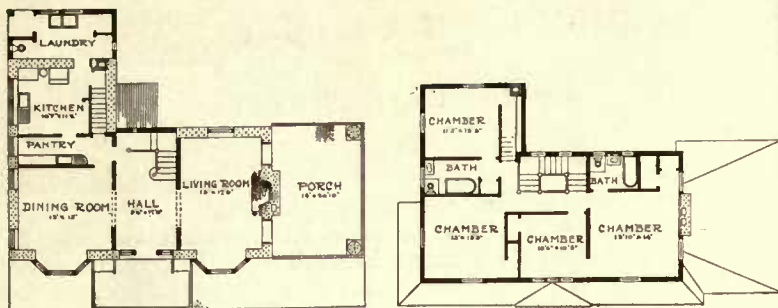
A close view showing the porch and the sleeping porch above. The walls are rubble built of native Chestnut Hill stone



Upstairs are accommodations for six bedrooms and two baths in addition to the sleeping porch. Plenty of windows and a long hall assure cross ventilation

The house stands at the top of a steep hill, this view being taken before the foliage could hide the architecture



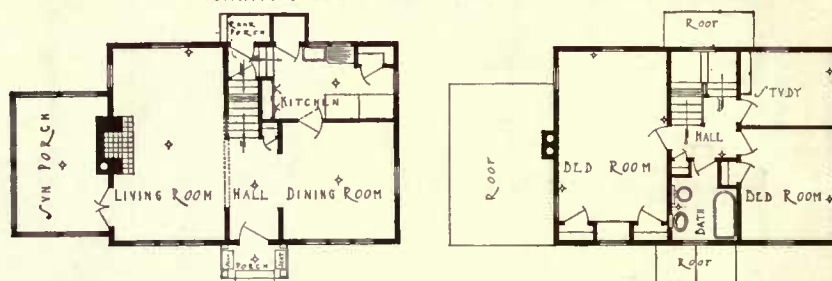


By placing the living quarters in the front of the house shown below an advantage is taken of the view. The construction is pointed fieldstone for the first floor and shingles above. The stone is pointed in the Pennsylvania Colonial fashion and the front of the house is graced with a shingled pent roof



Kenneth W. Dalzell, architect

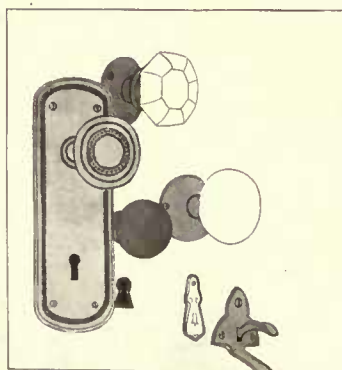
The house above has simple lines and a simple plan that make it attractive for the small family and for suburban living. The stucco is applied over galvanized metal lath. Inside the woodwork is white, the floors oak, stained and waxed. Green pierced shutters add a color note to the exterior



SUBSTANTIAL HARDWARE FOR THE SMALL HOUSE



Courtesy of Yale & Towne
An old French design adapted to this modern casement window or espagnolette bolt is both decorative and serviceable

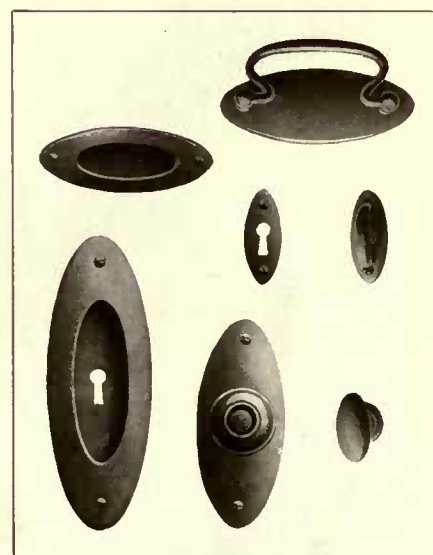


At the extreme left, a brass knob and escutcheon of simple but good design (Sargent & Co.); above, a cut glass knob suitable for Colonial interiors (Yale & Towne); below a porcelain knob (P. & F. Corbin); the other knob is for Dutch Colonial houses. The latch is for chamber doors (P. & F. Corbin)

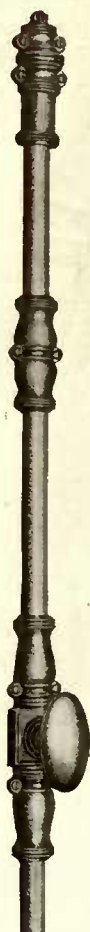


Courtesy of Yale & Towne
Designed for either Colonial or Adam furnishings, a cremone casement bolt

A cremone bolt especially suitable for the Colonial house. The knob supports the lever handle



Courtesy of Yale & Towne
The Piedmont design as shown in this set lends itself to use in the small Colonial house by the simplicity of its lines



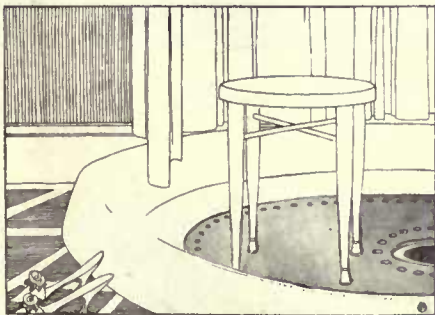
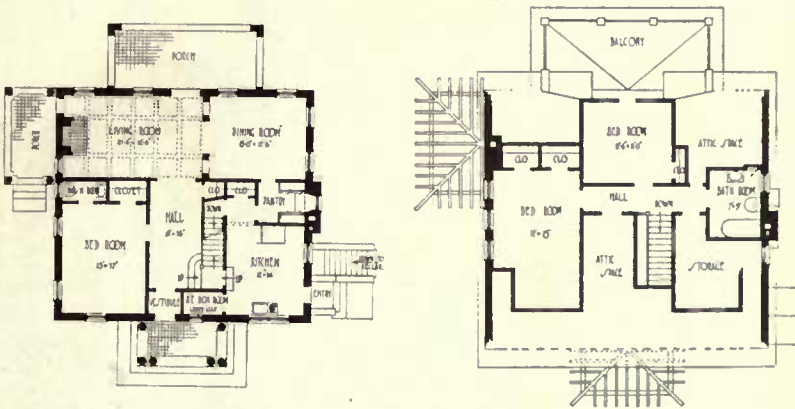
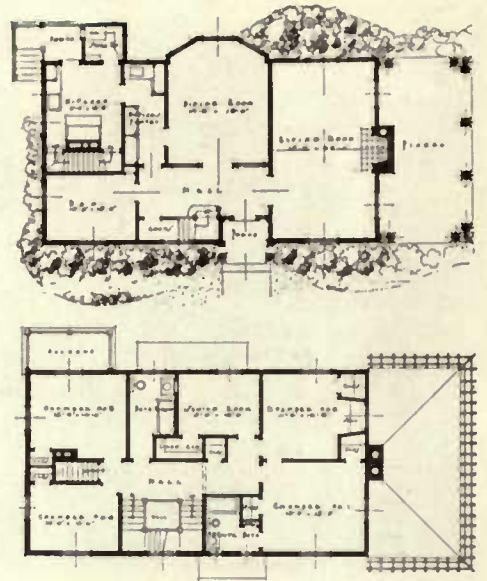


Frank E. Estabrook, architect

Rough, overburned brick laid in Flemish bond has been well combined here with the fieldstone chimneys. The gable ends are white stucco on brick. The main roof is shingle, stained red. The house measures 40' x 30' and cost approximately \$8,500

O. J. Gette, architect

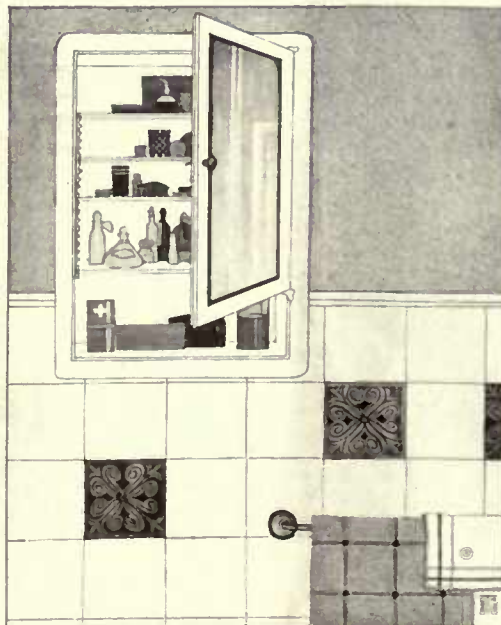
Among the pleasing features of the stucco house shown below are the fenestration and the decorative use of brick on the chimney caps. The foundation walls are concrete, the upper structure, stucco over wire cloth. The roofs are shingle, stained a deep red. Quartered oak and yellow pine were used for floors



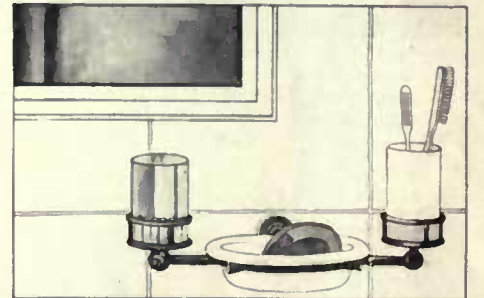
The stool is beautifully white and sanitary, since the finish is celluloid laid on in sheets. It stands 15" x 13" in diameter; \$9

IN THE MODERN BATHROOM

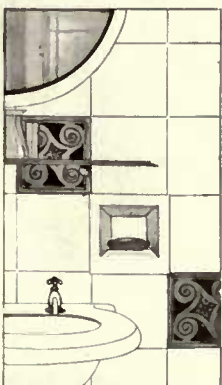
You should find that these latest accessories make for comfort and cleanliness. You can purchase them through the HOUSE & GARDEN Shopping Service, 440 Fourth avenue, New York City



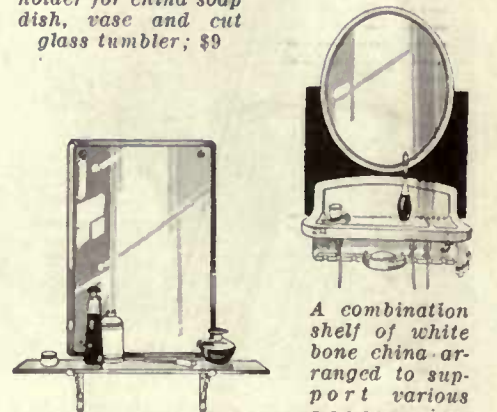
Medicine cabinet of white enameled steel to be inset in the bathroom wall, its novel feature being the open shelf at the bottom. 18 1/4" x 24" x 3 3/4"; \$15.75



A new type of bathroom fixture consists of a compact metal holder for china soap dish, vase and cut glass tumbler; \$9



The inset soap dish is of white vitreous china. It comes in two sizes, 3" x 6" and 6" x 6". It is priced at \$2.50



An inexpensive mirror and shelf comes complete for \$4. Mirror, 20" x 14"; shelf, 20" x 5"

A combination shelf of white bone china arranged to support various accessories, 18" long x 9" high; the shelf, 5" wide, \$11



F. M. Truex, architect

A farmhouse type set snug to the ground and with broad sweeping eaves that allow for porch room is usually a liveable house. The side addition with its arched entrance gives added interest



Schuchardt & Judell, architects

While in plan this house is the ordinary cube, the fenestration, overhanging eaves and second story make it unusual. It is of frame, rough cast over expanded metal. \$8,200 in Wisconsin



Martin & Kilpatrick, architects

In its many gabled walls this Pennsylvania suburban home departs from the Dutch Colonial but is not displeasing. The first story is stone whitewashed; the second, shingle painted white



The Colonial type of Northern Tradition is a sensible house. It is roomy within and requires a simple plan. Its exterior is equally simple, save in such details as the interesting entrance porch



W. S. Moore, architect

Native fieldstone, rough pointed, has been effectively used here. The surrounding porches give added room for outdoor living, and the interior arrangement is sufficient for a small family



Chatten & Hammond, architects

A moderate sized Illinois home, commodious yet simple. Clapboard painted white, green shutters; an indented porch at one end and a pergola at the other. A suitable type for suburban living

TWELVE SMALL HOUSES FROM SEVEN STATES



Another square type of house, this time in New York. The construction is stucco over hollow tile. A large cast has been set in over the entrance bench. Above the side porch is a sleeping porch



R. C. Edwards, architect
The symmetry of this type is pleasing to many prospective house builders. It is comfortable and roomy, affords plenty of porch space and sets well on the ground. The lattice adds variety



W. E. Allen, architect
Although in California, this Colonial bungalow is suitable for many environments. It includes six rooms and bath, and cost \$2,800. The frontage is 38' and depth 45'. Light grey with white trim



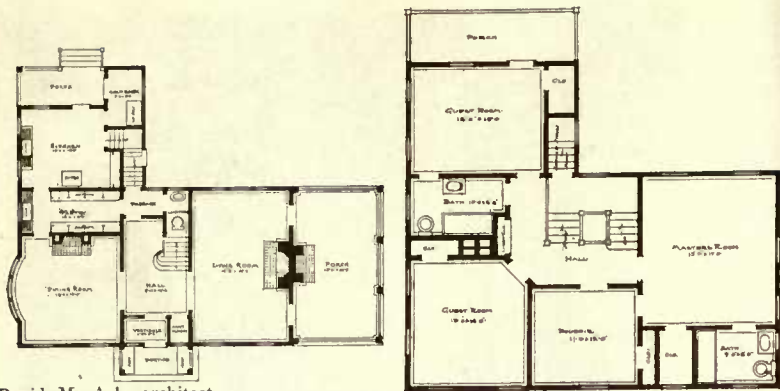
R. C. Edwards, architect
The timber frame of this house has been clothed with shingles stained brown. The shutters, wood trim and lattice are painted white. Two sets of grouped windows add interest to the front



O. F. Conner, architect
This type in Ohio serves to show one unit of Dutch Colonial. The North Carolina house opposite shows the same original unit expanded. Pitch of roof, fenestration and stained shingle differ



A. Raymond Ellis, architect
Dutch Colonial among North Carolina pines. The house fits the setting excellently. Service quarters are in the ell and the porch at the farther end. Shingle, with white trim and green shutters



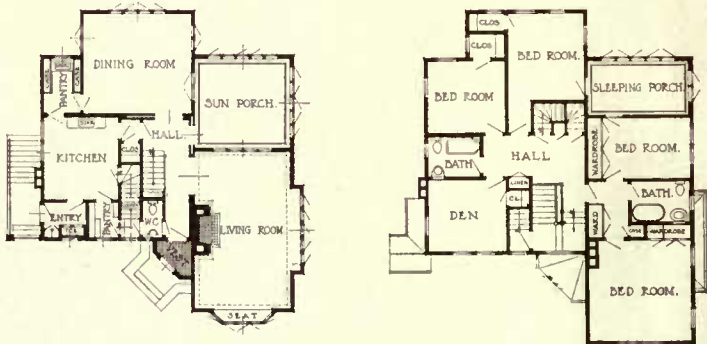
David M. Ach, architect

A substantial Colonial type is shown to the right. Cedar shingles, painted white, cover the exterior. An effective use of lattice has been applied to both porch and entrance. The plans are commodious and open



Chatten & Hammond, architects

The stucco house illustrated to the left is an example of the effectiveness of wide, overhanging eaves and an overhanging second story. Pronounced wood trim has also mitigated the nakedness of the stucco walls. Alterations have made a slight change in the plans as shown

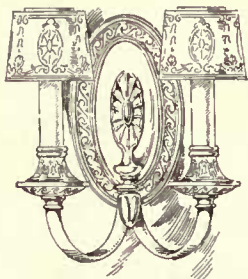


DISTINCTIVE LIGHTING FIXTURES

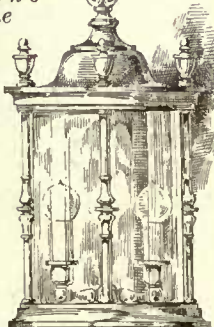
Upon the choice of lighting fixtures depends much of the character of an interior. Here are a few suggestive types. For names of shops or for purchase, write HOUSE & GARDEN Shopping Service, 440 Fourth avenue, New York City.



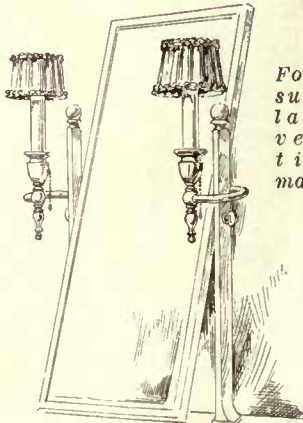
© Wahle Phillips Co.
For either electricity or candles, a Colonial sconce with antique ivory finish and decorations in dark blue



Two light side bracket, 7" spread, 4 1/2" shade. Shades in various colors. In any finish except silver, \$20.75. For silver finish, 20% extra



For the hall comes a hanging lantern of brushed brass, fitted for six lights, length 36", \$20.50. For silver finish, 20% extra



Boudoir lights in brushed brass fitted for use by dressing tables. \$3.85 each. Silver finish, 20% extra



For porch or sunroom, a lantern in verde, antique or matt copper, \$9.75



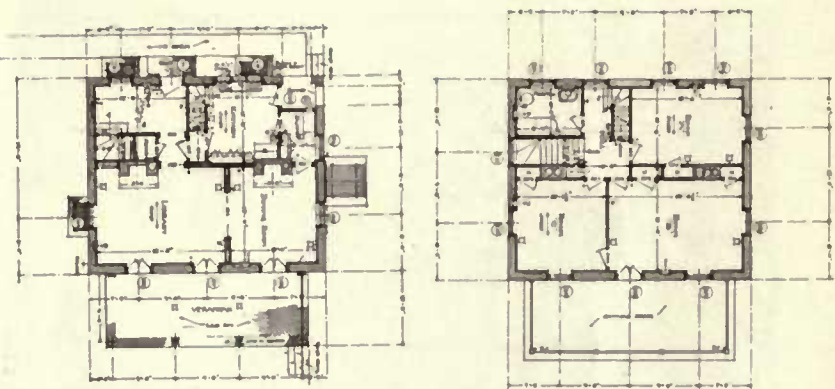
Designed for a Colonial dining-room comes this fixture in cast material. Finished in either Colonial or antique silver, \$31



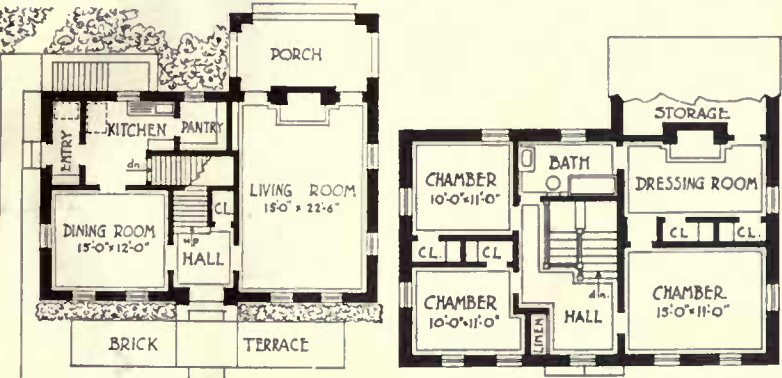
© Wahle Phillips Co.
Finished in Chinese blue with gold trimmings and medallion



Edwin F. Gillette, architect
The utter simplicity of the lines and fenestration of this Colonial house is enhanced by the wide bond in which the brick has been laid and the ornate doorway. The plan is simplicity itself. An interior view is shown on page 42



Edmund B. Gilchrist, architect
Below is pictured a brick house of square plan with the unusual feature of a solid paneled balustrade around the porch which gives privacy to the second story, especially desirable since the house is near the public road



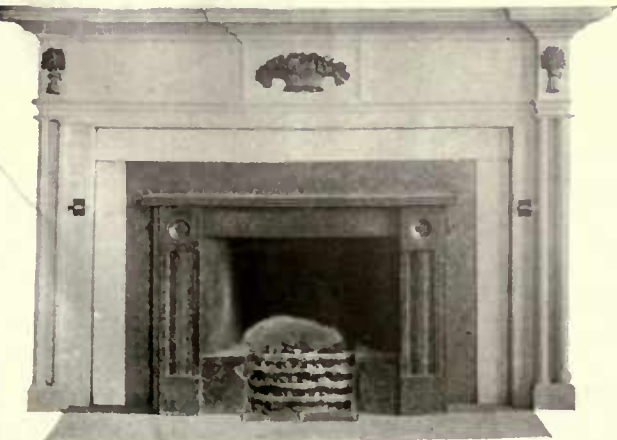
OLD MANTELS FOR NEW HOUSES

The names of dealers where mantels such as these can be purchased will be furnished on application

A Colonial mantel showing dentil motive with a radical difference



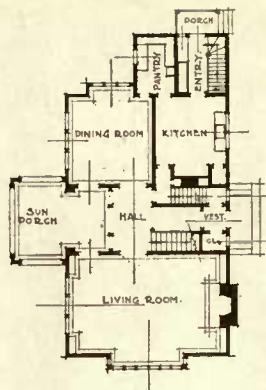
Flute columns and carved panels give a classical air to this type



In some of the old time mantels the figures in relief were gilded or colored, as here where the fruit and wheat break the severity of the lines

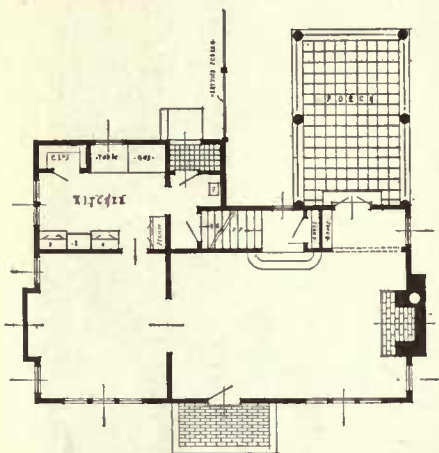
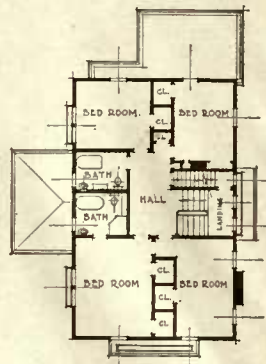


Both the supporting pilasters and the front panels are heavily decorated with carved garlands and figures in high relief



Chatten & Hammond,
architects

The problems faced in this house were narrowness of the lot and the slope of the ground; hence the narrow plan with entrance on the side. A closer view of the entrance will be found on page 10. The house is stucco with wide projecting eaves



Kenneth W. Dalzell, architect

The Dutch Colonial is a serviceable small house type because it provides plenty of room. A study of the first floor plan here will show the easy disposition of rooms and the openness of the general arrangement. In construction it is stucco on metal lath. The cost was approximately \$8,000

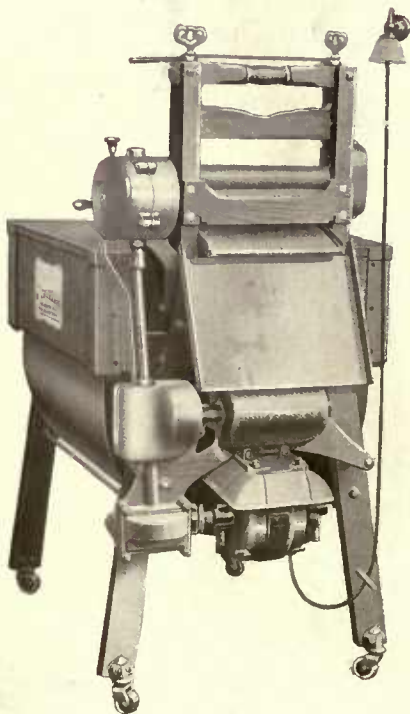


TO SAVE LABOR AND STEPS

Come a host of up-to-date mechanisms that can be provided for in the new house. A few of them are shown here. They can be purchased through the HOUSE & GARDEN Shopping Service, 440 Fourth avenue, New York City.



The electrical vacuum cleaner is a necessity in the modern house. The type illustrated costs \$34.50. Wheels are rubber tired. In the larger size it costs \$97.50



The electric washer and ringer changes wash day to wash hour. 11" wringer, 1/4 h.p. motor and galvanized steel body, \$85. Copper body, at \$100



Inter-phones, an outfit consisting of light, handy telephones and all the material required to put them up, cost only \$22. More than two phones require a different equipment



The features of this enameled iron sink are its compactness and its cost; 46" long, \$36.50



A popular style of electric range occupying 51" x 26 1/2". Plain finish, \$90; nickel, \$95



Four of the French periods are epitomized in these chairs. The first is a gilded wood arm chair with tapestry upholstery from the time of Louis XIV; the second from Louis XV; the third, upholstered in red Genoese velvet, from Louis XVI, and the last, mahogany and gilt ormolu upholstered in brocade velvet, represents the Empire

COLLECTING CHAIRS OF CHARACTER

A Utilitarian Hobby That Lends
Individuality and Interest to the Home

GARDNER TEALL

Illustrations by Courtesy of the Metropolitan Museum of Art

THE old-fashioned idea that a collector must arrange his treasures grouped together in one place no longer obtains. I remember asking one who had returned from a visit to a very interesting house if the host and hostess were collectors of antiques, curios or rare *objets d'art*. "Oh no," was the reply, "I don't think so. They showed me many beautiful things, but I didn't see anything that looked like a collection." Later I learned that the owners of this house took just pride in possessing one of the finest collections of early furniture in the country. They, of course,

realized the interest of considering the pieces in their collection as articles to enter into the adornment of their home, and not as objects to be gathered cluster-wise into a museum-looking unit, though even our museums (the Metropolitan Museum of

Art, New York, notably among them) are now arranging such of their exhibits as furniture in a manner to convey to the visitor a full impression of the original intention of the various objects, by giving them place in a reconstructed room or ar-

ranging them in the representation of a part of one.

Probably no piece of furniture holds greater interest for the collector than the chair. Its ancestry is venerable, but it need not be touched upon here. It is true that in a magnificent Louis Quatorz drawing-room, perfectly appointed and historically correct, the

One of the oldest examples extant of the American rocking chair. 1675-1725



An American chair of Hepplewhite style of the period between 1785 and 1795



An American chair showing Carolean influences. Made between 1680-1700



Sheraton style is pronounced in this American-made chair, 1790-1800



The group on the lower part of this page are American-made. Here are illustrated various forms of the Windsor chair. The wood is hickory. They were made between 1750-1775



An American lyre-back chair by Duncan T. Fyfe. Early 19th Century



A characteristic English mahogany arm chair of Chippendale style, 1760



With the exception of the Flemish chair shown below, those on this page are English. The three upholstered with tapestry being from the period of Charles II



Mahogany shield back of Hepplewhite lines. Compare with that on page 33

introduction of a cottage chair of the Windsor type would be as displeasing an anachronism as putting a wild thrush to neighbor with all the parrots of an aviary. On the other hand, the drawing-room of the average typical home in good taste the world over might contain a Chippendale chair, a Carolean settee, a Sheraton card table, a Louis XIII stool and an Italian Renaissance table, and yet be agreeably pleasing and pleasantly inviting if skill, good taste and common sense had entered into the character of arrangements.

THE CHANCE OF A "FIND"

The collector who wishes to devote some attention to old furniture would do well to begin with old chairs. All the old chairs (the good ones and the fine ones) have not been "collected up" in the sense that they are permanently retired from business. When once they get into museums, of course, they stay there, but even museums are not omnivorous. Collecting supremely rare or unique objects is by no means the only pleasure to be derived from collecting. In fact, it is one of its least thrilling forms, being measured more by dollars and cents and the commerce of things than it is by the mere joy of acquisition.

Some one has estimated that every collection which does not go into a museum changes hands every twenty years on an average. It is a fact that collecting in America to-day is infinitely more easy of accomplishment than it was a century ago. In New York City, for instance, the auction sales of a single recent season present to the collector more opportunities than could have come his way in six seasons over ten years ago. It is a mistake to suppose that all the good "chances" have passed; they are, as a matter of fact, just about beginning in America. We are told that collectors have ransacked farmhouses and old houses in the East for interesting pieces of antique furniture. That is true, but the process means only a change of location and not an elimination of possibilities.

The collector of old chairs can easily become familiarized with the various forms and peculiarities of design which mark the different styles and periods as may be seen by even a passing glance at the accompanying illustrations. Indeed, the "ear-marks"

that distinguish certain pieces of furniture of the historic periods and distinct styles from others are, happily, so numerous that the art of identification becomes comparatively an easy one. Beginners will, to be sure, often come across modern reproductions of genuine old chairs. Not all of these—in fact comparatively few of them—were made with intent to defraud. Occasionally some unscrupulous or ignorant person will offer a modern piece as genuine, but your true collector need hardly be deceived, except in rare instances, by attempted impositions. The form of the master-furniture designers of yesterday has never been surpassed. There is nothing in modern design more beautiful or so beautiful as so many of the old chairs of Chippendale, Sheraton and Hepplewhite, and likewise of the early English and the

chair fine in the lines of its design, do not give it up as hopeless should you notice that it is disfigured with paint, dowdy, broken-down upholstery and the like. A good restorer of old furniture will be able to work wonders with a piece of the sort. I remember discovering an old chair so hidden under the disguise of paint, putty and carplush as to have discouraged any but a discriminating enthusiasm. When this chair was turned over to a restorer he delivered it from its bondage of humiliation and it came forth an excellent and treasured genuine example of the finest Hepplewhite style. The "stuffing" had completely hidden a splendid ostrich-plume back.

PICKING OUT OLD CHAIRS

To collect anything sensibly requires an interest in the available data concerning it. One might as well collect buttons manufactured in 1915 as to pay no attention to the study of things gathered together in pleasurable pursuit. So, too, it is with chairs. A chair collector looks beyond the mere utilitarian fact that each chair can be sat upon with comfort, or can't be.

First of all he must acquaint himself with the various periods: Italian Renaissance, French Renaissance, Flemish, Spanish, Elizabethan, Carolean and Jacobean (Tudor to Stuart), William and Mary, Queen Anne, the Early Georgian, the French periods of the Henris, the Louis (XIII, XIV, XV and XVI), the Empire, the styles of Chippendale, Adam, Hepplewhite, and Sheraton, and the early American forms.

The present article is not intended as a guide to the distinguishing marks of the various styles, but to inspire some interest on the part of the reader in the pleasurable field opened

to him in starting a collection of interesting chairs. There are numerous excellent and inexpensive works easily available which may be recommended in connection with a study of the subject. "Decorative Styles and Periods," by Helen C. Candee; "Chats on Old Furniture" and "Chats on Cottage and Farmhouse Furniture," both by Arthur Hayden; "The Practical Book of Period Furniture," by Eberlein and McClure; the "Little Books About Old English Furniture," by Blake and Reivers-Hopkins; and such other books as "First Steps in

(Continued on page 62)



English walnut, upholstered in velvet from the time of Charles II (1600-1685)



Flemish mahogany with leather seat and back and brass nails, dated 1681

French periods. Realizing this, the furniture makers of to-day at home and abroad have sought to reproduce the best of these antique pieces for the service and the benefit of the modern home-maker, obviously as undisguised reproductions.

The collector who studies old chairs will glean many a helpful hint from these modern reproductions. The fine ones faithfully carried out are really worth collecting in themselves as accessory to a collection of other pieces which the collector has been fortunate in obtaining in the originals.

If you chance to come across an old



Low growing evergreens as a foundation planting give year-round comfort and cheer

NEXT TO DOGS AND APPLE TREES

You Should Have the Companionable Evergreen—What and How to Plant for Permanency and Warmth

D. R. EDSON

IT is a fact worthy of realization that while we make progress in the development of many of the things which go to the beautifying of our homes, and in others styles continually change, there are a few things with which Nature has done so well at the beginning that Man, in his piecemeal and picayune attempts at perfecting the world, has reverently kept his theoretical lips closed and his hands off.

Who can look at a new rose or a new tulip and feel sure that the form and the texture and the color are so perfect that the next International Flower Show will not produce something he will admire still more? But when you place your hand on the deeply creviced bark of a giant pine—after admiring it in silence as you approached from afar, wondering, if you are not something of a Universalist, how blind Nature could have conceived and executed so perfect a creation of art—you know that no new "variety" could ever stir you more profoundly. The mere thought of pulling out your note-book for the purpose of making such a memorandum as "*Pinus Strobus*—perfectly hardy—fine for wind-breaks or cathedral-like avenues—magnificent single specimens—quick growing

screens" is the step that carries one over the precipice from the sublime to the ridiculous.

And so it is with the graceful, tented hemlock, and the stalwart, aspiring spruce. Common, all of them, to our childhood memories, and to the subconscious race memories which move us like forgotten melodies, as are friendly apple trees and faithful dogs: so common that in these days of novelty seeking they are not infrequently ignored for the sake of more costly evergreens of less intrinsic value. But do not let your prejudice against the common cheat you out of the most permanent and the most satisfaction-giving part of your evergreen planting. Place for the dwarf evergreens and the newer ones there is: it is a mistaken sense of artistry and a narrow spirit of provincial patriotism which would exclude from your planting those things which are not "native;" or which have been developed with the patient skill of the nurseryman, who is inside an artist, though his fingers may run to knuckles rather than to tapering ends; or have been brought by explorers, after years of search and unsurpassed hardships, from the mountainsides and the valleys of scarcely known "interiors" beyond the seas. But

do not use these things to the exclusion of the former. Plant generously of the old, reliable, everyday things which will still be growing toward their prime when your grandchildren are "playing house" under their sheltering lower boughs; then your landscaping will be as a house founded upon a rock, not as a bungalow builded upon the sand.

So much for the frame of mind in which it may be well for you to go about planning your evergreen planting. Do not leave it to your nurseryman, nor wholly to your landscape architect—if you are so unfortunately fortunate as to have the services of one—as to what you shall plant and where you shall put it. If you can have the planting done professionally so much the better, provided the professional really knows his business. But do not be afraid to use your own ideas in the arrangement. After all, you will probably have to live with the result for a lifetime, while he will be making other stereotyped plantings within the week.

Yet do not try to be original merely to be original. Study carefully the effects, the groupings, the combinations, and the methods of using different varieties of

evergreens which you find pleasing on the places you visit, or pass by the roadside. If you can, visit a nursery, and make yourself familiar with the coloring, the habit of growth, and the general effect of the different things available for your locality.

Above all, in planning your evergreen planting, keep in your mind's eye constantly the place as a whole. If you do visit a nursery—and that is by far the best way to pick out your plants—do not permit yourself to be carried away by the beauty of individual specimens, reserving "this," and "that," and "the one over there," regardless of where you may have to put them when they are delivered. If at all possible, reserve your buying until a second visit, after you have had a chance to fit the things you think you like into the frame which you have at home in your place. Another mistake to be avoided is that of selecting at least one specimen of about everything there is to be had. Use a few varieties in generous numbers.

When it comes to the placing of evergreens there always seems to be much more of a temptation to the planter to violate that safe old rule to "keep an open center" than is the case with shrubs and trees. Very frequently one sees a place otherwise well planned on which evergreens, dwarf or half grown specimens of large kinds, have been scattered about as though they had been located by the method, sometimes advocated in naturalizing bulbs, of throwing stones from a pail and planting where they fall! In general, evergreens should be kept to the boundary lines, the taller of course being at the back.

PLANTING ARRANGEMENT

But the greatest caution should be used to avoid a stiff, ungrateful effect. Do not plant in straight rows, at uniform distances, or in a continuous "border" unless you wish a semi-formal screen or windbreak, or a formal hedge. Let there be projections or groups running out into the lawn. If the

grounds are extensive, use occasional isolated groups, so placed that they will "frame" instead of cutting off the view from porch or living-room, or other points of observation. The dwarfier sorts are especially valuable for massing about the bases of houses, against stone or brickwork particularly. But here again resist the temptation to plant a little of everything. The dwarf thuyas (or arborvitæ), junipers and retinosporas are most suitable for such conditions. As such planting is frequently to be done on the sheltered side of the house, varieties which are not perfectly hardy for lawns can be used thus.

HEDGES AND SINGLE SPECIMENS

The evergreens are not used for tall hedges nearly so much as they deserve to be. This is due partly to the fact that there are other things which are less expensive in first cost. Another reason is that many persons do not seem to realize that most of the evergreens lend themselves to pruning into a uniform hedge as well as the things which are commonly so used, and also that the pruning results in a much more dense growth than the tree would ordinarily form, making a dense, effective hedge, as well as a very hardy one. If you have been looking for something which would make a tall, dense and beautiful hedge and wind-break for the windy exposure of your vegetable garden, advancing it a week or so in season in the spring; or if you want something that will make an effective wind protection to the north or northwest of the place, or a hedge high enough to secure privacy along a driveway or screen off completely some part of the place, try one of the taller evergreens, such as spruce or arborvitæ, planted close and kept pruned to the desired form and size.

Where single specimens which will grow to a dignified and imposing appearance are desired, one of the standard varieties of pine, fir, spruce or hemlock, is most likely to prove satisfactory. The various blue and silver spruces are beautiful in the extreme. The hemlocks as a class are more graceful, and really deserve more recognition than they get. The pines are very rapid growers. For some classes of work they have two distinct advantages: they are less regular in growth, and lend themselves more harmoniously to the "picturesque" type of landscape; and as they are, after reaching early maturity, still beautiful without the lower branches, they are especially valuable where evergreens may be wanted which will not shade the ground at their base. A small grove of pines planted irregularly and rather close will in a few years have shot up to a considerable height, the lower branches dying off as they begin to crowd, and the ground gradually becoming matted with the fallen needles, which will prove the most popular spot on the whole place during summer weather. Such a haven of shade and comfort and fragrance is well worth planning and waiting a few years to achieve and enjoy.



There are places where a certain formality of line is permissible in evergreen planting

In buying your evergreens, as I have already said, the best plan is to visit a nursery in person. While trees may be reliably listed as to size and height, there is great variation in the shapeliness and symmetry of the individual specimens, and these qualities are really much more important than the former. A season's growth may make up a few inches in height; but a tree which is not shapely at planting time is likely never to become so to the end of its days. The best formed specimens cost more; but a tree of this sort is usually a life-long investment, and the difference of a dollar or two in the purchase price should not be allowed to mar your permanent satisfaction.

PLANTING TIME

In the Middle and Northern states very early fall is usually the best time for transplanting. While evergreens from the wild need exceedingly careful handling, those from any good nursery will have a more fibrous mass of roots, securely wrapped and packed, and with ordinarily intelligent treatment the losses should be practically nothing. If you have occasion to take up any trees yourself, secure as much soil as possible, and wrap the roots and soil in burlap, preferably wet, as the tree is lifted.

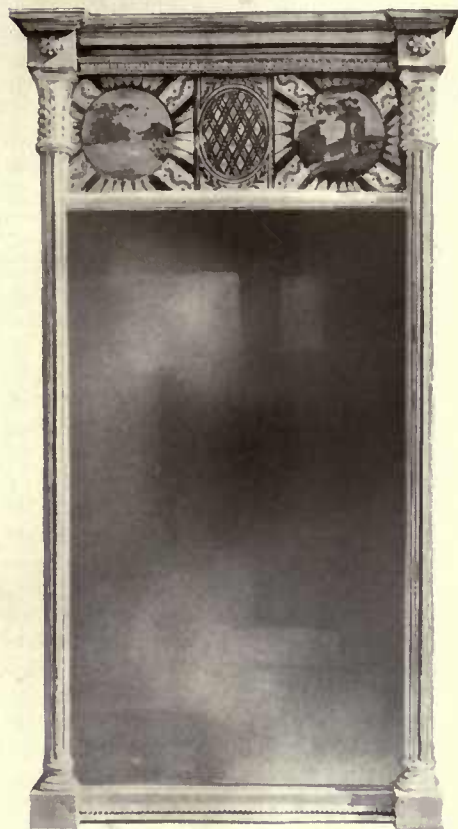
In preparing for the setting out, have all holes ready in advance of receiving the stock, so that it may be set immediately on arrival. The holes should be much larger than would be necessary merely to take the roots, and the soil at the sides and the bottom loosened with a pick. In hard soil a light charge of dynamite—one-fourth to one-half a stick—should be used to loosen up the subsoil. Use a few shovelfuls of thoroughly rotted manure to mix with the soil in each hole, and a few handfuls of coarse bone. Plant firmly, ramming the soil about the roots; use plenty of water if the soil is dry. It is best to protect each tree for a season or so with a low band of stiff wire netting.



As a general rule, evergreens should be kept to the boundary lines, the taller sorts at the back

A CORNER OF OLD MIRRORS

Worthy of Modern
Reproduction for the
Present Day Home



Simplicity of line characterizes this piece of early 19th Century workmanship. The glass head panel is painted in reverse in polychrome



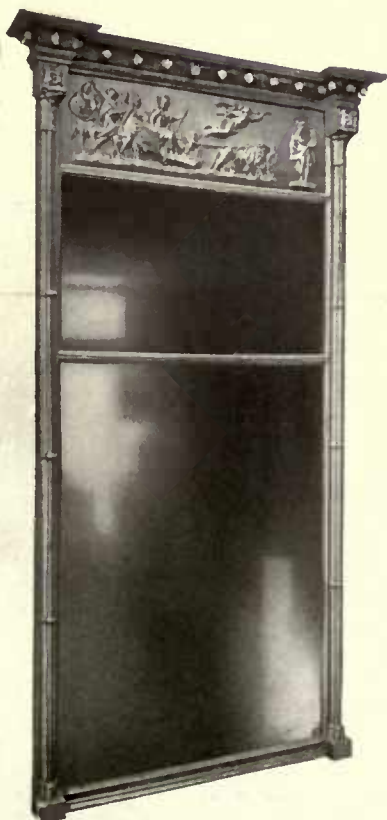
The mirror in this case is only a foil to show off the frame, which is an exceptionally fine specimen of Rococo-Chinese Chippendale in gilt carving. It came from an old English house recently dismantled and is probably a piece of authentic Chippendale manufacture from the workshop in St. Martin's Lane



An Adam oval gilt mirror of excellent design. From this could be reproduced a pair to hang as symmetrical flanking features to a central object



Interest is given this small Queen Anne gilt mirror by the shaped top and the gesso decorations moulded in low relief on the frame



An Empire console mirror with white frame. The pillars, ornaments and cornices are gilt. In the top panel the high relief design is black



Mirror of the late Adam influence; gilt and green lacquered background. The cartouches are blue; the other decorations are dull buff



Though late Sheraton in some respects, this gilt console mirror is sufficiently Empire in characteristics to make it fit admirably an Empire room

And coming closer to the present is this early Georgian mirror in mahogany with gilt cornices and mouldings that make it rich in color and line

MEDIÆVAL STAINED GLASS FOR MODERN HOUSES

An Artistic Venture
That Is Wholly Possible

ROLLIN LYNDE HARTT

A cartouche for a large window executed by Nicola d'Ascenzo in the post-medieval manner

In this cartouche, as in that opposite, the leads are pronounced and the colors show flat and clear



WHILE over-much Monte Carlo had not noticeably affected Mr. Van Cuyp's millions one way or the other, the very *croupiers* in the Salle des Jeux must have forgiven his flight to the American Hospital in Paris for "forty winks," as he put it, and repairs on his nerves.

It was there that we met, and struck up a jolly comradeship in the garden, and if we seemed an ill-matched brace of chums, we were the more drawn to each other on that account. On my side, there was a curious interest in the American counterpart of a grand duke; on his, an equally curious interest in a corduroyed art-putterer who could divulge the mysteries of the Grande Chaumiere, Colorossi's, and the Quartier Latin, and serve as guide, later on, to the inner side of artistic Paris.

ART À LA MILLIONAIRE

We had our reward, both of us—at the Cluny, for example. You remember the majestic stone chimney-piece in Room II with its high reliefs carved by Lallement in the 16th Century and representing "Christ and the Samaritan Woman." At sight of it, Van Cuyp exclaimed, "Gad, that's a corker! I'd like to ship it home and stick it up in my house; it'd look bully."

I kept my face straight, somehow, but jeered inwardly. At Notre Dame, however, I was less able to hold in. Van Cuyp read in his Baedeker that "the ancient stained glass of the roses over the principal and lateral portals" was "worthy of inspection," and, glancing upward, blurted, "Corkers! Rippers!" Out popped my instinctive retort, "Why don't you nab those, too, and stick them in your house?"

As this sounded snappish, I hastened to add, apologetically, "In all seriousness, old man, you can have that style of glass if you want it. We've got craftsmen at home who use the same materials. The same processes, the same type of design. Say the word, and—"

"Oh, gammon!" Van Cuyp interrupted. "You're chaffing. It's a lost art and you know it, and besides, it's too churchy, and out of date, anyhow. Opalescent's the craze now. Wait till I show you the window I put in before I came over—drapery glass, you know, jewels, hand-painted, and—"

but here he broke off abruptly, for he saw the Crowninshields, old friends of his, step in through the "principal portal." That ended our discussion. To celebrate the reunion of kindred spirits, we leisurely repaired to the Café de la Paix.

As luck would have it, Van Cuyp loaded



Designed by Charles J. Connick for a stair window in the residence of Hon. J. M. Curley, Mayor of Boston. The background is in white glasses with colored borders and heavily leaded and the cartouche is in full color leaded in the medieval manner

the Crowninshields into his car next morning and made off for Rouen and then Brittany, and it was not till the following year that I met him again. "Well, well!" he exclaimed, "back home, are you? Come up to the house and take a look at that window; it's a great piece of work."

A REGULAR PICTURE

I quailed, but not outwardly. Indeed, it may be said that "the condemned man went to the window with a firm tread," though it cost me no little self-restraint, once I beheld the atrocity, to refrain from groaning, "Ah, *Mon Dieu*, how thou art stung!"

Instead of that, I held my peace, and, rather than "praise the thing with faint damns," allowed Van Cuyp to damn it with every fervent adulation he uttered—such, for instance, as "Just look how those figures stand out!" and "Bully perspective—acres of background—miles!" and "What technique! Why, man alive, the leads hardly

show—only see where they're covered over with extra layers of glass!" and "Doesn't that pillar look round? Come close and see the different thicknesses of glass to get the effect, with paint smeared in between the layers. Not much paint used, though. That's the art of it. They fish around among their glass—it's mottled and crinkly, you understand—till they find just the piece that looks like a leaf or a girl's cheek or the fur on a cat, and in it goes. When the window's done, it's a regular picture—might as well be painted on canvas."

I could have reminded Van Cuyp that, with the means at his disposal, it would have been no extravagance for him to engage a small boy to do the right thing by that window. However, it is a serious offense to come between a man and his art-treasures, and I contented myself by saying, "It's awfully pretty," meaning, "Pretty, but is it art?" and not in the way Kipling used the phrase, either. To my mind, the opalescent flummy-diddle was exceedingly pretty and at the same time a blasphemy against all sane artistic standards old or new. It was in vile taste. It bespoke humbug, folly, and a denial of that faultless definition which says that "Art is the expression of man's joy in his work."

THE TRUTH OF THE MATTER

These are harsh words. Granted. They dishonor the achievements of the great La Farge. Again granted. They rain ridicule on "American" glass. Granted once more. Not for worlds would I have spoken them within earshot of Van Cuyp, there on his grand stairway, though they were true, every syllable. In fact, he himself had condemned his window in his very praise of its characteristic features. Consider.

The figures "stood out." The background had "miles" of melting distance. It was a "regular picture." But a stained glass window has no more business to be a "regular picture" than a mural painting has. In the Pantheon, that day we "did" the Cluny and Notre Dame, Van Cuyp had agreed with me that the supreme technical merit of Puvis de Chavannes's mural decorations was their flatness. They fitted the walls. Nothing "stood out," nor did anything fall back. Then why, pray, should stained glass refuse to recognize its limitations and, instead of accepting a wall's rigidity, poke holes in it or court an illusion of "coming at you"? The whole mission of glass, when employed as a decorative detail, is to embellish the wall without violating its flatness. Otherwise, glass man and architect

will inevitably work at cross-purposes.

Moreover, Van Cuyp boasted that the leads "hardly showed," that glass "of different thicknesses" was cunningly introduced, and that sometimes there was "paint sneaked in between the layers," while always the craftsmen were compelled to "fish around" for materials to represent this or that. Obviously, they were out of conceit with their medium, and had but little joy in their work. Those leads—why, bless you, leads are magnificent, rightly placed; let them show; it is futile to regard them as a necessary evil and to try to hide them; accepted and welcomed, they give added brilliancy and coherence to a flashing gloria of color. As for "fishing around" in quest of a half-leaf here, a complexion there, and a bit of cat's fur over yonder, what charlatanry! So of fooling with "different thicknesses" and "paint sneaked in between the layers." Oh, well, there are bumpkins who admire pictures made of postage stamps and there are cockneys who applaud a violinist for imitating bird-calls, while plenty of nice little children will clap their hands if you play a tune on tumblers. Methinks the attempt to evolve a "regular picture" out of glass is quite as dignified.

NOT A "LOST ART"

Meanwhile, the mottled, crinkly, opalescent half-tones discard the supreme opportunity of a window. As well dim a ruby or tarnish a diamond. What you want is splendor of transfigured sunshine. Let the light through. Let the colors sing for joy. If you try to make glass a substitute for canvas, you fail to produce a complete painting, and you have sacrificed the jubilant shimmer without gaining any adequate recompense. Come, come! Let us keep things separate. East is East and West is West. Pigs is pigs, canvas is canvas, glass is glass. In the Middle Ages this was understood. Witness those glowing windows at Carcassonne, in the minster at York, in Notre Dame, in the Cathedral at Chartres—yes, and in many an ancient baronial hall or college library as well.

It is customary, I know, to speak of all this as a "lost art," and so it was—for a time; that is, if by "lost" you mean neglected. The demand for it vanished. Sir Joshua Reynolds, president of the Royal Academy though he was, executed a murky, muddy series of translucent paintings to

take the place of windows in the chapel at New College, Oxford. In our own day, John La Farge went in for opalescent glass, and America bowed down and worshipped. Yet, if you will read Viollet-le-Duc's "Vitrail," you will discover that the "lost" art was known to him in its every detail. I remember a farmer who accidentally dropped a crow-bar into a deep pond, and consoled himself by remarking, "Tain't lost ez long's I know where it is." The stained glass situation exactly. All through the centuries of the art's banishment there were craftsmen who knew where it was. To-day men like Charles J. Connick and Nicola d'Ascenzo are restoring it to its old-time supremacy and honor by their work.

MODERN MEDIAEVALISM

This spells revolution. It means dark days ahead for the opalescent eccentricities of La Farge and his followers. It indicates that a small boy may yet be raised up to do the right thing by Van Cuyp's window. But there is nothing at all phenomenal about the return to mediæval practice. The same glass is to be had now. The same processes are in use, the same type of design, the same technique. Let Van Cuyp say the word and a modern mediævalist will furnish the perfect window—in conception, flat and rigid to suit the wall; in material, transparent glass of pure colors; in treatment, the soul-delighting radiance allowed to blaze triumphantly through a painted black design "fired in" to insure its permanence, in structure, absolutely candid, with bars showing, leads showing, and, by their effective contrast with the glass, heightening its glory to the discerning eye.

Still when I chaffed Van Cuyp about his probable desire to collar the roses Baedeker describes as "worthy of inspection" and "stick them in his house," he was quite right in calling them too "churchy." No more would a mediæval baron have thought

by reason of their ecclesiastical symbolism. But, dear me, these are no arguments against introducing mediæval glass into modern mansions. If you want more light, leave spaces of clear glass. If the color is too resplendent, confine it to a central cartouche or distribute it. If the "churchy" emblems seem out of place, use heraldic designs, allegorical figures, or conventional decorative motifs. And mind you, Gothic treatment is far from imperative. One may draw upon the Renaissance, particularly upon the Italian Renaissance, and be playful, almost, while at the same time adhering to traditional standards.

FOR THE PRIVATE HOUSE

I warn you, however, that you are embarking upon a fairly thrilling adventure when you risk mediæval luminosity in a private house. It may clash with the neutral semi-tones of an interior. It may have over-much "body." It may dominate, perhaps domineer. By its suggestion of weight it may make your walls look flimsy. Before you venture upon the spree, order a council called, to consist of your glass man, your architect, your interior decorator, yourself, the wife of your bosom, and, for "the better prevention of scenes," a few Bishops. As a preliminary, read, mark, and inwardly digest Westlake's "History of Design in Painted Glass" and the book by Lewis F. Day under the title "Windows."

The result, I dare say, will be a basis of clear glass—or tinted, if you prefer—leaded in a rigid design, and embellished with a central cartouche of sumptuous, gleaming color. Or you may add a border. If your taste favors Renaissance floridity, you may select a color treatment sprayed across the window, though leaving abundant spaces of clear or tinted glass. The details may be of several sorts, but the principle remains.

With good fortune, you will have accomplished a thoroughly dignified and entirely legitimate effect, attempting nothing in violation of honesty, candor, propriety, logic, or the architect's scheme for your house. Instead of shutting away half the sunshine in order to obtain a sham canvas for a sham picture, you will have welcomed the light and made it magnificent. Instead of encouraging a cheap trickery, you will have spoken out for the same noble, sincere workmanship that gave the Middle Ages their romantic and imperishable charm.



The same artist executed these two of the centaurs. This is set in a larger window much in the manner of that shown opposite, with flat lights on all sides



A modern cartouche designed by Nicola d'Ascenzo in the mediæval fashion. The combination of figure and heraldry heavily leaded is a characteristic of the period

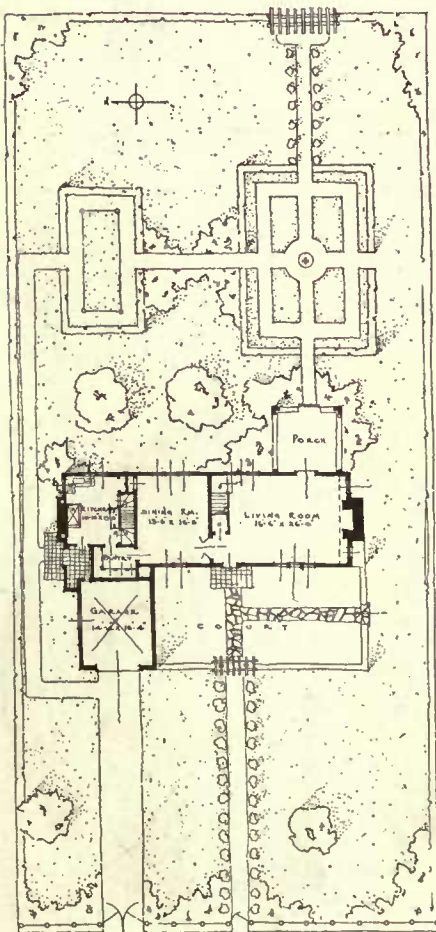
of "sticking" them in his castle. To adapt 13th Century glass to use in a private dwelling involves considerations of light and optics familiar in the Middle Ages and by no means forgotten now. The roses, for example, would but poorly illumine a dwelling. They would assault the eye. With the rest they would have a "churchy" air



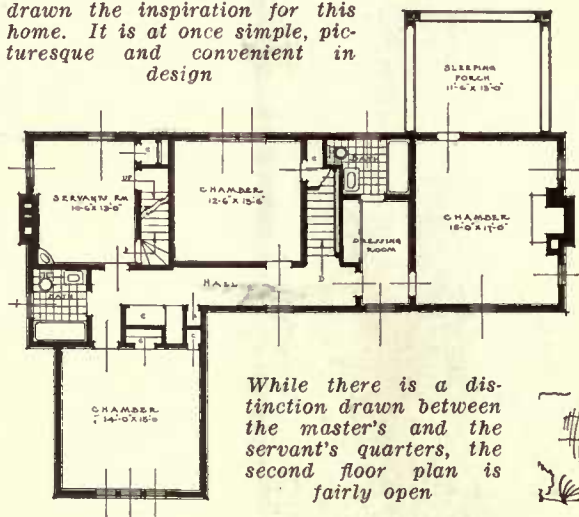
By avoiding the ecclesiastical and taking subjects from modern or classic life, the window in the modern home will not have that heavy "churchy" air



From English country houses of the farmhouse type has been drawn the inspiration for this home. It is at once simple, picturesque and convenient in design



In the plan the garage comes to the front affording a quiet treatment of the property to the rear



While there is a distinction drawn between the master's and the servant's quarters, the second floor plan is fairly open



Before the house is to be a court surrounded by a wall. The gate trellis of heavy beams will be an interesting detail

AN ENGLISH HOUSE FOR AN AMERICAN SETTING

Caretto, Forster & King, architects

THE client had his American setting—which, by the way, is White Plains, N. Y.—and he wanted to build on it an English type of house. So he gave the architects full sway to design a house as they would their own, both as to design, plan, layout and use of materials. The only restriction was to keep the building at a cost of approximately \$10,000.

For effect, the architects are relying upon the artistic arrangement of the building material, the assembling in pleasing proportions of brick

and stucco for the exterior walls, and a mottled grey and purple slate with rounded valleys for the roof, blending in a pleasing composition as a whole. The treatment of the building does not call for a moulding, and there are no cornices. The eaves with stucco soffits overhang giving a long interesting shadow on the building. The exterior wood is of oak, cut out of solid material, hand adzed and left natural. Copper leaders and gutters lend color and effect.

There will be no window or door trim on the interior. The doors are batten hung on wooden bucks, old English thumb latch hardware is also used. The plaster is sand finish.

A LITTLE PORTFOLIO OF GOOD INTERIORS

While many of the objects shown in these interiors can be purchased as they are here, individuality is often given them by the upholstering or finish selected by the owner, the architect or the decorator. For the shops where the original articles came from, address HOUSE & GARDEN, 440 Fourth Avenue, New York City.



Carrere & Hastings, architects

The three views on this page are of the restored residence of Thomas Hastings, Esq., at Roslyn, Long Island, which was destroyed by fire. In the library a maximum of comfort and convenience has been established by the deep-seated chairs and divan and by the grouping of the furniture



The dining-room is formal in paneling, with carved over-door decorations and mantel. A landscape is let into the moulding of the over-mantel. The ceiling is paneled with frescoes



One of the dressing-rooms is oval with oriental decorations that suggest Chinese Chippendale in some touches and a bit of Adam in the fireplace



Otis & Clark, architects

The all-year porch is, in effect, a living-room that marks the transition between indoors and out. Here white walls and green lattice, plants and wicker furniture give it a summery appearance that is further accented when the windows are taken out for the warmer seasons



Edwin F. Gillette, architect

By comparing this picture with the photograph of the brick house shown on page 31, one can see how important a factor are consistent architectural lines. The exterior is frugally simple; inside the same simplicity of line is continued, with the added touch, as shown by this fireplace, of the owner's individuality in decoration

W. Duncan Lee, architect

Comfort and simplicity characterize the living-room of this Southern home. The walls are tan, the rug is oriental and the Chesterfield is upholstered in black velour. Through the door is a glimpse of the den, of which a larger view is shown opposite





H. M. Bowdoin, architect

The natural place for the plaster cast was over the fireplace. It was given a background of rich blue fabric with panels of dark blue velour. On either side were fastened gold and blue Italian panels. Behind, the walls were hung with burlap. Thus the room was built up

Otis & Clark, architects

If anyone can conceive a more pleasant place for breakfast, let him tell of it. Here is the cheer of sunlight, white walls and gay cretonne. Here are vines growing up a trellis. Here are chairs and table painted in bright colors. The use of red tile for flooring gives an added note of color

W. Duncan Lee, architect

And here we pass through the living-room door to the master's study—a brown room, masculine throughout, quartered white oak finished in dull brown; sand finished plaster walls; brown hangings and brown rugs, and a generous fireplace and man-sized divan



late blossoms of the strawberry shrub.

In the fall the violet tassels of the buddleia, the purple lespedeza, the rose-colored foliage of the euonymus and the brilliant Fothergilla would be contrasted with the creamy white *Clematis paniculata*.

Not necessarily all of the shrubs listed should be used, but make a selection depending on the size of the planting. There should be something tall, something of good green foliage to mass well, and if the place is very small, keep the accents subordinate.

For an effective succession of bloom to be massed in front of the shrubs, there must of course be fewer kinds than would be used in the flower garden. Aim to have one kind of bloom, well massed, at each season, with possibly one other minor bloom.

SIX MONTHS OF FLOWERS

In April a colony of *Iris pumila*, primrose, creamy yellow and brown, could be softened by the white arabis, and in one place a clump of orange globe flower could stand out boldly. There could be clumps of daffodils in the grass under the trees. In late spring and early summer the intermediate iris, the German iris and the Rembrandt tulips broadly massed with the late trollius and the soft white *Spiraea astilboides* for minor bloom are all that should be attempted. Of the iris the extremely soft ones are not so effective for massing with shrubs as the more striking sorts.

In June, July and August there could be hundreds of lilies, yellow, gold and orange spotted with brown, relieved by meadow rue and the *Spiraea filipendula*. For a very inexpensive effect *Helenium bolanderi*, a mass of yellow flowers with brown centers, blooms from June to September. As an alternative the tawny day lily (*Hemerocallis fulva*), or the black-eyed Susan, would be good, but it is better not to use all three.

In September and October nothing is needed for our purpose, but the dark bronzy masses of *Helenium autumnale*, var. *Superbum rubrum*. If a sturdy mass is wanted in a bare corner, the plume poppy will contribute creamy white blossoms followed by bronze fruits which are very effective.

Now let us proceed to work out a plan for the flower garden shown at the top of page 44. This is a comparatively large garden, measuring inside the hedge 56' x 93' with a 15' terrace, stone paved, connecting it with the living-room. It is enclosed by an evergreen hedge to act as a contrast to the flowers. The stone walks are edged with box to give a certain solidity of design, but the flowers creep over the edges of the gravel walks. The size of the flower masses is dependent on the size of the garden. In a tiny garden, especially with the border plants, there can be an intermingling of several kinds and much detailed inter-



Hemerocallis, massed against a darker background of shrubs, does well for summer effects

est. In a larger garden we strive for mass of bloom balanced in certain places. The broken colors will also have a tendency to detract from the mass effect, and this must be counteracted by having bold groups.

THE FLOWER ARRANGEMENT

First, back of the seat, which must be of gray or brown, not a glaring white, we place a mass of bocconia. The bold leaves, plummy blossoms and bronze fruit form a substantial background. Next, bronze heleniums are placed in the corners, against the hedge, and flanking the gates, not too thickly, for they spread rapidly. None is placed in the inside beds, but liberal space is devoted to the hardy chrysanthemums where they will have plenty of sun.

Now we put in the German iris and the tulips. To illustrate how carefully these important plants—helenium, chrysanthemum, iris and tulips—are balanced, take any one of them and shade all its spaces where you find them on the plan. If you would have the garden effective, always have a predominance at each season of some

good flower that masses well, has strong stems, and is good for cutting.

There is, however, nothing on our list very tall or striking for extremely early spring, so on the side where there is most room we will put a border of the early dwarf iris, brown, yellow and cream white, with a little arabis, atoning for its small size by having a great quantity. The crown imperials are tall and stately, but hardly desirable enough to occupy more space than that of sentinels each side of the gates. *Narcissus barrii*, conspicuous with its soft, yellow perianth and orange cup, is planted between the heleniums where the bulbs can ripen undisturbed. To get any real effect from bulbs as small as the crocus, it is necessary to mass them by the hundred, as has been done at the base of the terrace.

The tiny cross paths are edged uniformly, one with mixed dark red and pale yellow primroses, and all the shades of brown, omitting any pinkish ones. The other is edged with aubretias, whose velvety grey leaves and indescribably rich blossoms of fawn, amethyst and violet are set off by arabis. Another border is filled with hundreds of brown and white-checked fritillarias, which must be planted not more than 4" apart to be effective. These are replaced with pansies, creamy white, dark red and reddish violet. As the tops of the bulbs become yellow, they should be cut off, and the pansies should be kept well picked to encourage the bloom. If they become tall and scraggly, the tops should be pegged down and the plants thus encouraged will take on a new lease of life.

There are several yellow flowers which must be distributed as accents at the walk intersections. These are, in order of bloom, the *Alyssum saxatile*, orange globe flower both early and late, brilliant orange wall-flower and *Achillea tomentosa*. Yellow is so striking that a little of it counts for much more than the same quantity of a duller hue, and its distribution is important.

CONTINUOUS BLOOM

The time between the *Iris pumila* and the German iris will be filled by the intermediate iris, in less quantity and more irregularly distributed, since it is a minor effect.

After the iris has finished blooming in early June will be a critical time for our color scheme. There is in any garden a tendency to dullness at this time, and it is more difficult still to secure a blaze of color where the range of flowers is so limited. Now we can work out several minor effects. For instance, there could be in one part of the garden a predominance of dark red Sweet William, to be cut down or taken out when it becomes shabby and replaced with dark red, salmon and orange snap-dragons. As a relief to the dark

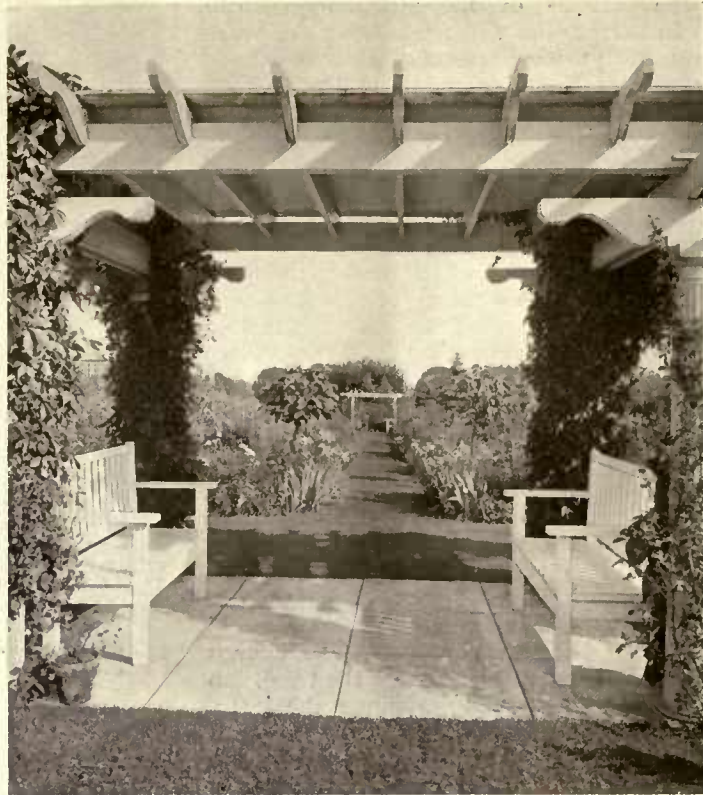
(Continued on page 60)



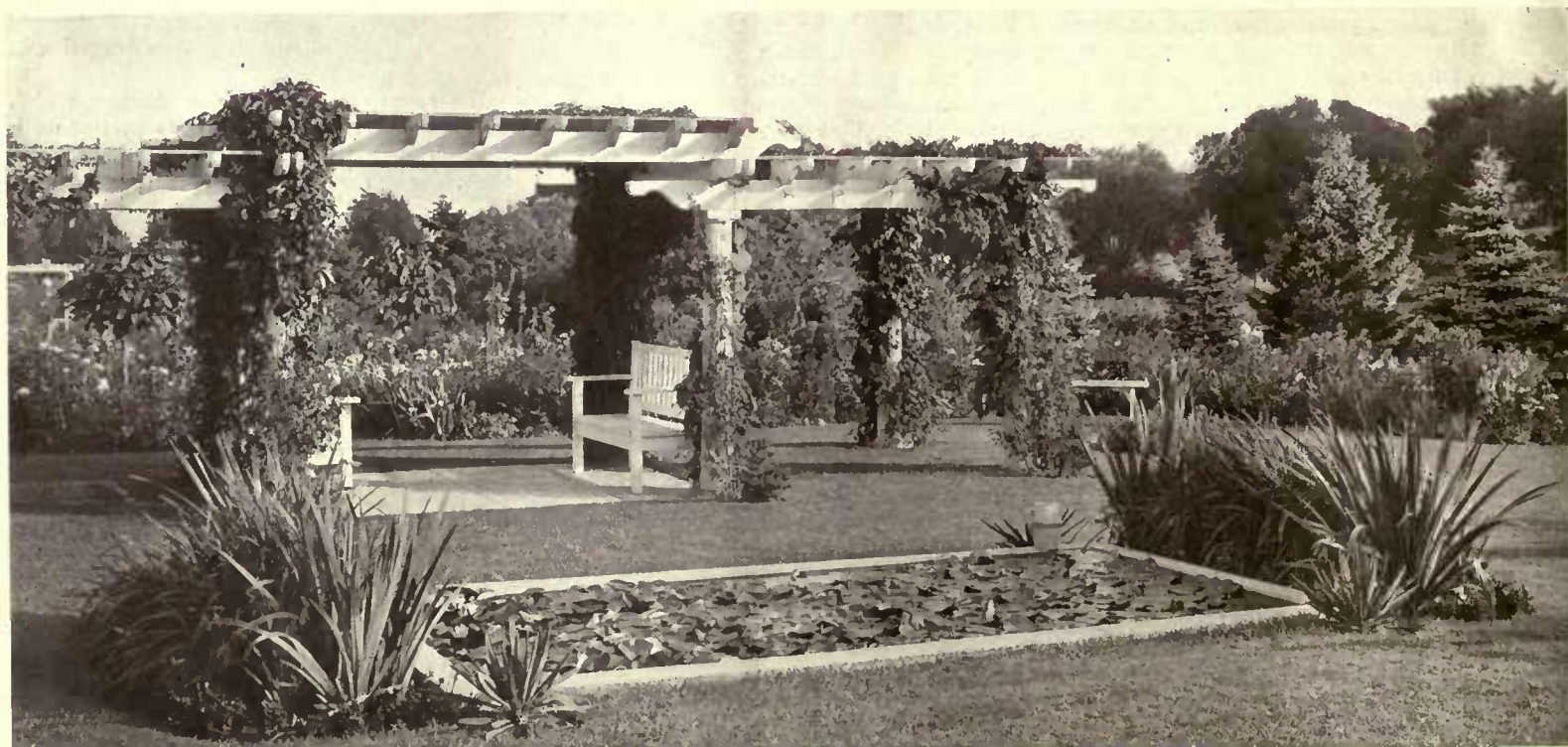
Spiraea ulmaria, known also as *Ulmara pentapetala*, grows to a height of 2' to 6'. Its long stems and white flower panicles make it valuable alike for mass plantings and for cutting



In another season the vines—wisteria, honeysuckle and climbing roses—will cover the pergola, framing vistas of grass and flowers with here and there a white painted garden seat



The pergola is the central feature and stands close to the lily pool. Its tiled floor and white benches add a refreshing neatness and perfect harmony



The lily pool is a simple little place, cement lined and curbed, and planted with lilies of different hues. At either end stands a group of Siberian iris and callas with an edging of box to complete the scheme

A PICTURE GARDEN OF SUCCESSION BLOOM

MARY H. NORTHEND

THE mistress of the house wanted a garden. It should break the level of the long stretch of sward that reached from the house to the lot line, by being placed as a central feature, just far enough away from the house to form a picture as one looked out upon it from the wide veranda.

It was not to be a formal garden, but to outline a picture in the landscape; simple in design, attractive in feature, and con-

taining flowers that would blossom the season through. It should be so arranged that there would be continual succession of bloom and the layout would be so carefully planned that there would be no intruding marble fragments; nothing that was ornate.

Thus it was that the garden grew. The first step in the making of it was the laying out of the lily pond. It is a simple little pool, 11' long and 7' wide, with a

cement curbing, and lined with the same material. In its bed of loam were planted pond lilies of different hues, so arranged that they make a color scheme contrasting prettily with the soft green of the grass. To break the plain effect, Siberian iris and calla lilies were planted at either end and edged with low growing box.

The pergola, which is the central feature
(Continued on page 54)

The GARDENER'S KALENDAR



JULY, 1916

Morning Star: Jupiter

Evening Star: Mars

SUNDAY	<p>30. Sixth Sunday after Trinity. What about cover crops for the orchard? This is a good time to start them. They are invaluable, and every orchard should be sowed down in this way.</p>	<p>2. Second Sunday after Trinity. Pres. Garfield shot, 1881. This is the last call to set out late celery, cabbage, cauliflower and kale. Young plants set out now must not lack water at any time.</p>	<p>9. Third Sunday after Trinity. It is well to get the flower gathering down to some system. Cut the flowers early and late, and plunge them in water immediately.</p>	<p>16. Fourth Sunday after Trinity. Santiago Surrender, 1898. Watch for tree borers and paint or tin over any scars discovered. A small bruise, if neglected, often kills a tree.</p>	<p>23. Fifth Sunday after Trinity. Hot days and damp nights are apt to cause mildew on roses both outside and under glass. Dust with flowers of sulphur.</p>
MONDAY	<p>31. Russia declared war on Austria, 1914. Sun rises 4:55. Sun sets 7:17. Carnations may be planted now in the greenhouse. Select a dark day and shade the house until the plants have rooted.</p>	<p>3. Battle of Santiago, 1898. The rose leaf beetle does considerable damage at this season. Do not neglect them because the plants are through flowering.</p>	<p>10. Order strawberry plants now for setting out late this month. If the plants are given a good chance they will bear a full crop next season. Be sure you get both the pistillate and staminate types.</p>	<p>17. Franco - Prussian War, 1870. Considerable artificial watering has to be done at this season of the year. Early morning or late evening is the ideal time for the work.</p>	<p>24. Eastland Disaster, Chicago, 1915. During excessive dry spells deciduous trees will become infested with woolly aphis and other pests. Spray with strong tobacco solution.</p>
TUESDAY		<p>4. Independence Day. There is an old saying that corn and wheat are the same height on July Fourth. Spray gooseberries with sulphite of potassium. Do not neglect the currant bushes after picking.</p>	<p>11. This is a critical month in the vegetable garden with all plants that are subject to blight. Melons, cucumbers and celery are the most susceptible and should be sprayed with Bordeaux.</p>	<p>18. Summer mulching is becoming more popular, and it is surely productive of good. Any rough material can be used for roses, perennial borders or specimen trees about the place.</p>	<p>25. Don't neglect the plants in the frames and plunged outdoors preparatory to forcing in the greenhouse next winter. Keep sprayed to prevent red spider and be sure they are fertilized.</p>
WEDNESDAY		<p>5. Huerta elected President of Mexico, 1914. Cut all dead flowers from climbing roses and remove at the ground line any very old shoots to give younger ones a chance.</p>	<p>12. Orangeman Day. Early potatoes should be ready for use now. Be sure the plants are well hilled so that no potatoes are exposed; and don't dig any large quantity at one time.</p>	<p>19. Some neglect cutting their grass when the hot weather comes, believing that to do so would expose the roots. This is a mistake; cut the grass frequently and you will have a better lawn.</p>	<p>26. Just as soon as the fruit is picked from the cane sorts go over the plants and remove all the old canes that have borne. Tie several of the new shoots in position with tape or soft string.</p>
THURSDAY	<p>This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier.</p>	<p>6. John Paul Jones born, 1747. If you want to continue the flowering season of your sweet peas, they should be heavily mulched and fed with liquid manure.</p>	<p>13. Berlin Treaty, 1878. Practically all weed growths are now or soon will be in full seed. They should be destroyed before they have a chance to self-sow and make trouble for the future.</p>	<p>20. Pope Leo XIII died, 1903. Keep all runners removed from the strawberry plants; keep the bed cultivated, and if rust appears spray with Bordeaux.</p>	<p>27. Wireless communication between Japan and the United States, 1915. This is a good time to start some seeds for pot plants in the greenhouse next winter; cinerarias and schizanthus are good.</p>
FRIDAY		<p>7. Reduce the stems of the dahlias to four, and keep all new shoots from the ground removed. Do not feed heavily with manure, else the plant will run to growth rather than flowers.</p>	<p>14. French Revolution began, 1789. Sow string beans, lettuce, corn and cucumbers again. Thin out and hill up early, as this not only protects the plants but acts like a heavy mulch.</p>	<p>21. Battle of Bull Run, 1861. Summer mulching should be practiced on the fruit trees. Remove all thin, weak, interior shoots and reduce all leaders.</p>	<p>28. Alabama sailed, 1862. If you have the room this is an excellent time to start a batch of perennials from seed. Plant in beds and protect over winter.</p>
SATURDAY	<p>1. Dominion Day in Canada. Sun rises 4:31; sun sets 7:34. Don't neglect successional sowings to keep up a supply of fresh vegetables, like lettuce, corn, beans, cucumbers, etc.</p>	<p>8. Keep all continuous flowering plants such as sweet peas, scabiosa, miniature sunflower, pansies, etc., cut clean. Allow no plants to run to seed and spoil the flowers by exhausting vitality.</p>	<p>15. St. Swithin's Day. Full moon. Sow now for winter use beets, carrots and rutabagas. They are easily kept in an outside trench and are very acceptable in winter.</p>	<p>22. This is the season for feeding the chrysanthemums in the greenhouse. Liquid manures like diluted cow manure, sheep manure and guano are the best. Keep all suckers removed.</p>	<p>29. Evergreens can be transplanted now; in fact, this is the best season of the year for the work. Use plenty of water when planting, and "puddle" every plant when setting it out.</p>

"Give me a garden where the grateful sound
"Of murmuring water cools the still green shade;
"A hidden seat, some place about the ground,
"Where an old book but waits till the scarred spade
"Shall be put down: from that worn coign of rest
"I watch the gold-white lilies, nor can say
"If they, or the golden printed words, shine best—
"Earth is so tuned to the mind's holiday!"

*St. Swithin's daye,
If then doth raine,
For fortie dayes
It will remaine.*

To destroy musketoes take a few hot coals on a shovel or chafingdish, and burn some brown sugar in your bedrooms and parlors. The experiment has been often tried by several of our citizens, and found to destroy the musketoe for the night.

—Farmer's Almanac, 1833.

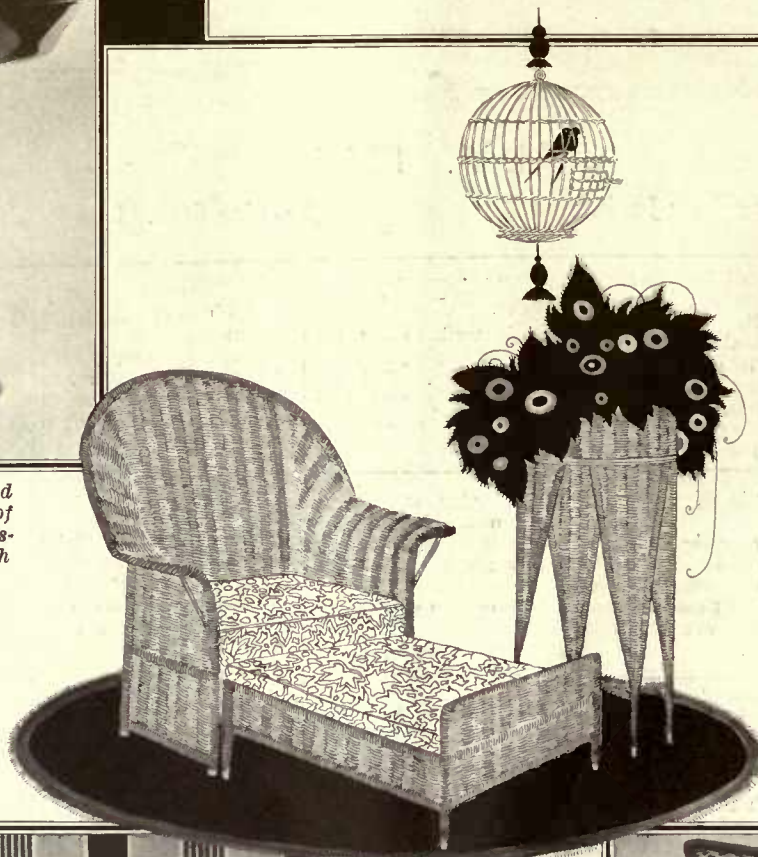
SEEN IN THE SHOPS

The addresses of shops where the articles shown on these pages may be procured will be gladly furnished on request.



Pleasing in both color and design, this compote of royal purple glass measures 8" wide and 8" high and may be had for \$5

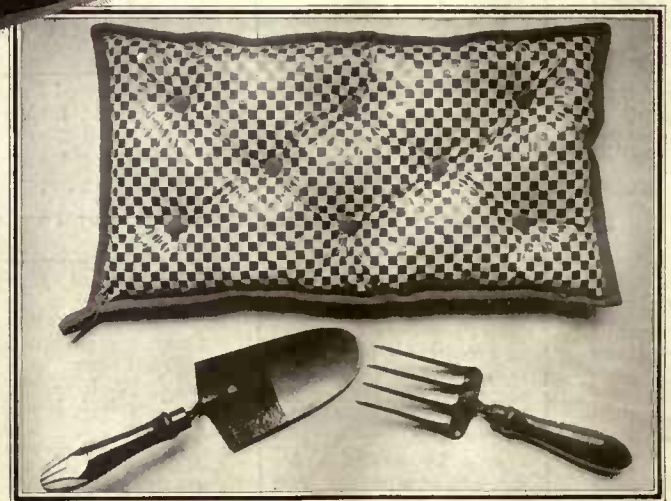
Norman peasant style art chair, any color, rush seat, \$27.50. Cretonne, $3\frac{3}{4}$ " stripes, black, gold, brown with white, or other combination, 36", 28 cents a yd.



This white enamel and cane chair, with striped velvet cushions, is enameled specially to prevent chipping. Cretonne cushions if desired. \$35



Best reed chair, 22" x 20" seat, any color stain or enamel, \$30. Foot rest extension, 22" x 26", \$17; cushions extra. Reed flower stand, any color, inner tin compartment, \$18. Bird cage, silk tassels and cord, any color, \$12.50



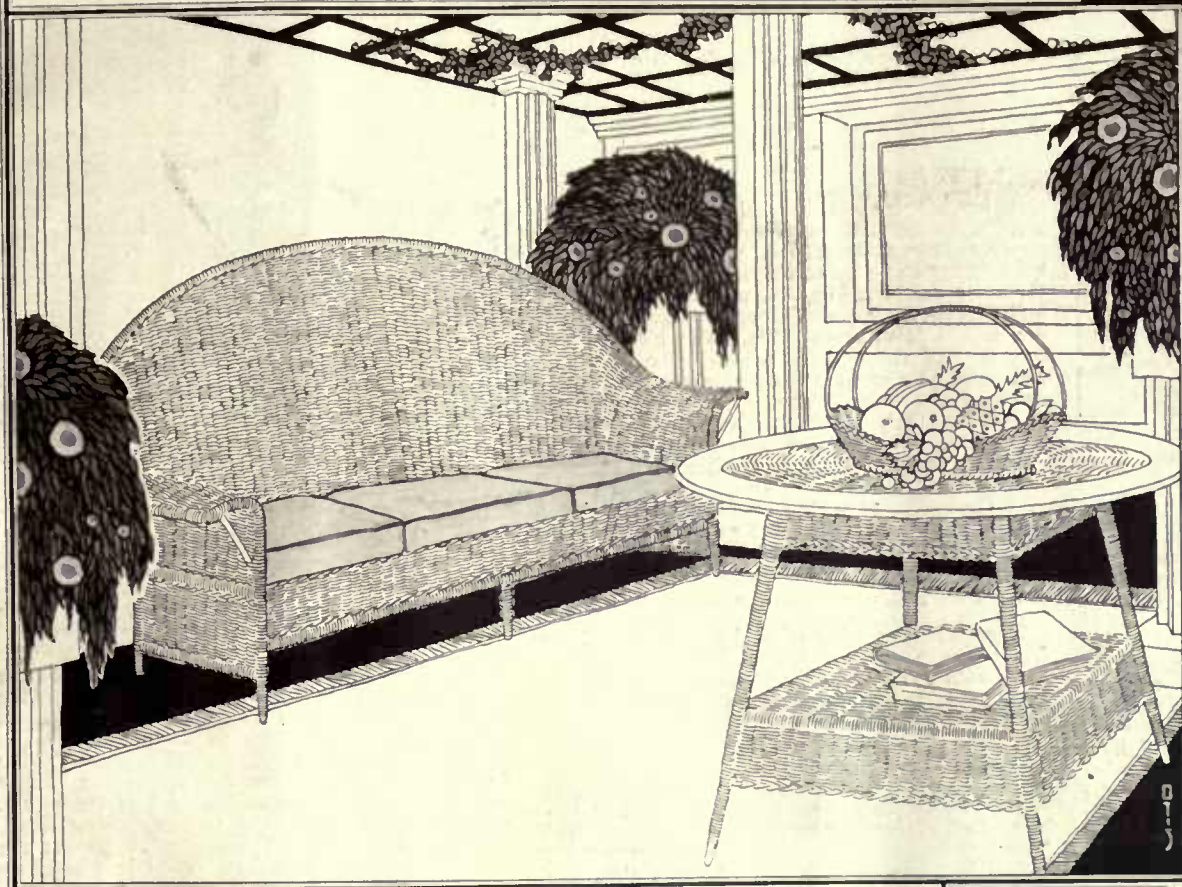
Garden kneeling pad of black and white striped or checked oilcloth material, bound white; tools to match. May also be had in red and yellow, black or green and white, tools hand painted to match. Complete as shown, \$3

An egg set of Royal Worcester ware, with flower decorations in rose, greens and yellows softly blended, \$10



THE HOMEMAKER'S PAGE

Purchases may be made through the HOUSE & GARDEN Shopping Service, HOUSE & GARDEN,
440 Fourth Avenue, New York.



This settee of best imported reed has a 4' seat, and is enameled or stained any color; \$44. Cushions, \$7.50 and up, covering additional. The table, 41" diameter, stained or enameled any color, comes at \$31.50; glass-bottomed fruit basket lined with bright cretonne, any color, stain or enamel, \$6

Parchment lantern or flower vase, gay painted birds and flowers on a black ground. Black and gold braid trimming, black and varicolored silk tassel, \$35

Any color painted tin urn for consoles, wall tables and sideboards, \$15. The little Venetian lacquer coffee table has decorations typical of ancient Venice; \$33. Tapestry cretonne, all combinations, 35", 45 cents a yard



The black enameled day bed with orange stripes comes also in other combinations, \$25. Box springs, \$15; best hair mattress, \$20. It is matched by the little black kidney-shaped table, which is priced at \$13.50



YOUR ALL-YEAR GARDEN

F. F. ROCKWELL

The Editor will be glad to answer subscribers' questions pertaining to individual problems connected with the gardens and the grounds. Please enclose a self-addressed and stamped envelope, and address your inquiries to The Editor, HOUSE & GARDEN, 440 Fourth Avenue, New York.



When onion tops have made good progress, knock them down to send growth into the bulbs

NOTWITHSTANDING the tremendous amount of injury done to our gardens by insects, by blight and fungus, and by weeds, it is doubtful if all of these things put together cause as much of a decrease in crops as is caused by dry weather. The difference is that the damage done by a single bug to a single plant is a concrete, visible thing, and may stir the gardener to a hasty determination to do something at once to stop the injury or at least to prevent its repetition; whereas gradual falling off in the rate of growth over the whole garden may pass unnoticed, or at the most excite the comment that "a good rain wouldn't hurt things a bit." Nine out of ten, even of experienced gardeners, fail to realize that even in an average or normal season, deficient moisture in the soil cuts down their yields from twenty-five to fifty per cent. below what they would be if they had all the moisture they could utilize.

Well, what can be done? If that is Nature's method, is there anything more to be done about it, except, as every good gardener does, keep up frequent surface cultivation to maintain the soil moisture? Watering with a hose is wasteful, inconvenient and, though it helps the plants in giving them more moisture, injures them in other ways. Is there, then, any ideal way of applying water to growing gardens and flower-beds and lawns, at once effective and economical enough to come within the range of the average gardener's pocketbook and opportunity.

WATERING THAT WATERS

The answer to this problem of artificial watering has been found in the last few years, in modern overhead irrigation. There are a number of good systems now available by which water may be applied up to the limit of what the plants can use, in the form of artificial rain, which has the advantage over the real thing in that you can have it when you want it, in just the quantity you want, and just where you want it. All of the best of these systems are practically automatic in operation, costing nothing beyond the cost of the water to operate.

The main differences lie in the devices for actually distributing the water. There are three distinct types: the "nozzle-line" type, by which the water is forced through very small nozzles inserted in a small pipe supported above the ground, the pipe itself being so arranged that it turns from side to side, each line thus covering a strip of ground 40' to 50' long; the "sprinkler" type, in which the pipes are run under ground, with uprights at intervals of 30' to 40', each supporting a rotating sprinkler similar to but of much greater capacity than a common lawn sprinkler; and the spray nozzle type, like the last, except that a nozzle throwing a circular spray takes the place of the sprinkler, making it possible for lawn use, flower gardens, etc., to have the nozzles on a level with the turf, out of sight, and low enough so that a

lawn mower may be conveniently run over them.

These three principles of applying the water are used in many different systems. No one kind is the best for all conditions: on most places it will undoubtedly be possible to use more than one to advantage. But any of the several systems is decidedly better than none, and if you are not convinced of the tremendous benefits to be derived from regular systematic watering try at least part of your garden or lawn under some modern system.

As to the cost, if you already have water under twenty-five pounds or more pressure, the expense is surprisingly little. The most expensive part of the outfit is the $\frac{3}{4}$ " pipe required; and when you consider that pipe costs but from one-fourth to one-half as much as hose, and lasts indefinitely while the hose will begin to "go" after two or three seasons' use, you can easily understand that the cost is not prohibitive. For ten to twenty-five dollars you can get a portable outfit that will take care of a small place, or put in a permanent system that will do the work over a fair-sized home garden.

THE SUMMER MULCH AND PRUNING

There are a number of moisture loving plants for which a summer mulch is most effective. Even with irrigation, it is best to use the mulch, as it saves the moisture and helps to keep the roots cool. After the first blooming period of the roses is over, a good summer mulch will help materially in getting new growth for later blooming. Gooseberries are particularly grateful for a summer mulch; and the newly set strawberry bed, if free from weeds, may be mulched between the rows. Cauliflowers and celery, both of which like all the moisture they are likely to get, will also appreciate it; as will any moisture-loving flowers or perennials you may happen to have in the flower-beds or borders. Lawn clippings, where they are sufficiently abundant, are excellent for this purpose. The winter mulchings from the hardy perennial borders or from the bulb beds, are also good. For a mulch around individual plants, such as spring set trees or shrubs, sods 2" or so thick, cut with straight edges and inverted and packed close, are effective and often the easiest thing to pro-



Insecticides should be on tap at all times, for when they are needed they are needed badly and at once



Tomatoes should be pruned and tied to supports when about 1' high; thus they produce better

cure. In any case, it is best where feasible to apply whatever water may be required beneath the mulch rather than on top of it.

Another important part of summer work which is frequently neglected is the summer pruning. The commonly accepted idea that pruning should be done only while the wood is dormant does not hold for many ornamentals, nor for the "pinching" or "heading back" of fruit trees, particularly dwarfs and those which may be trained on supports. You should prune during this part of the season the following: Early flowering shrubs, such as bloomed in the spring, or are just going by now (remove oldest wood, and any unsymmetrical branches). Roses: the hardy climbers or ramblers should be pruned as soon as through flowering, cutting out the oldest canes clear to the ground, and training the new growth which will flower next season. Hedges: the new growth should be clipped over before it gets too long to stimulate the side growths and keep a smooth green surface; semi-formal hedges, or specimen plants or groups, should be gone over lightly, to maintain shapeliness. Fruit trees: espaliers should be trained to their supports as the new growth forms, both by training and by judicious pruning to buds or branches that will grow in the desired directions. The "dwarf" fruits, to be kept to real dwarf form, require occasional heading back, and the encouragement of lateral growth; they require much more attention in the matter of pruning than do the standard trees. Grapes: young vines should be held to two uprights; watch older vines to see that no undesired growths start below the fork or head from which the main laterals run.

THE NEW STRAWBERRY BED

Properly handled, you may get a full crop of berries next June from the plants you set out next month; but if you manage them in the usual way it will be a year from then before a full and satisfactory crop is procured.

To turn the trick for next year, you must begin at once. The essentials are two: extra strong pot plants and the hill system of culture. If you have irrigation, or your strawberry bed is where you can water it, you will have no trouble about getting the strong plants. Use pots at least 3" in diameter; $\frac{3}{2}$ " are better. Select tip plants from the strongest runners of the most prolific hills or plants, and under these sink the pots to the rim, filling them level with fine loose soil, and holding the runner in place with a small stone or a clothes-pin; the latter has the advantage of being found more readily when you are ready to take the plants up. The runner should be nipped off as soon as it starts beyond the first plant formed, to prevent the formation of others. A very small amount of bone dust mixed with the soil in each pot when placing the runners will stimulate a vigorous growth. Of course, keep the weeds down.

SOLVING THE CURTAIN PROBLEM

AGNES FOSTER

Here are contained the general rules which any householder need follow for the successful curtaining of her home. Further information can be had by writing HOUSE & GARDEN Information Service, HOUSE & GARDEN, 440 Fourth avenue, New York City.

THE decision as to how a window should be draped deserves careful consideration from many standpoints. A brown stone front window requires formality. It should not be treated as a country cottage, either in the material of the curtain or in the making and the hanging. Dotted Swiss, which gives to the cottage the crisp, fresh look of informality, would be quite out of place in a Tudor stone house, even in the country. Heavy Arabian lace under-curtains, which would be appropriate in a dining-room, would be ridiculous in a small upstairs bedroom. Thus we have to consider the questions of the city or country house, the architecture of the house itself, and the use of the room. It is the not knowing when to put what, that leads us into mistakes often accredited to a lack of good taste.

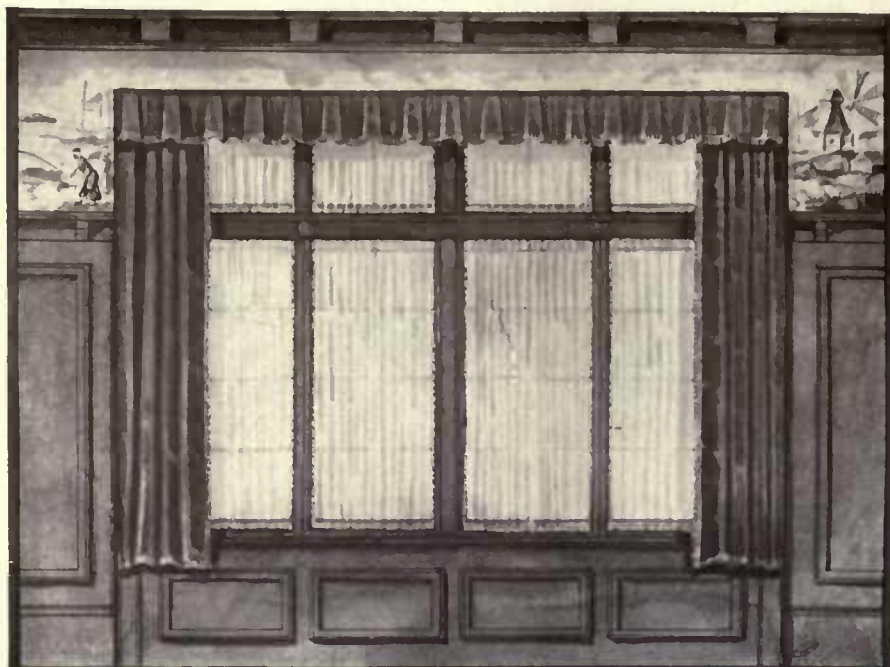
TONING SUNLIGHT

There is still another vital point to consider, the question of the general light that we wish to tone over our rooms. A north room needs a warmth of color, easily attained by the use of an under-drape of a warm tone. A soft transparent material drawn full across a window will transform a rather cheerless room into a colorful, pleasant interior. It gives to every object and every corner a different color value. We must avoid, though, getting too strong a light because, having chosen and keyed the room to a certain satisfactory tone, we may lose the entire good color relations in it by putting a rich yellowish glow over everything. For that reason deep cream or beige under-hangings are neutral enough and safe, and leave our original general color scheme quite intact. Often householders will put up real yellow or orange or green or mulberry for the light to filter through, regardless of the fact that they should plan for this general tone in the room before they select the furnishings.

In the south room we find the problem of transforming the general tone of excessive sunlight even more difficult. Green is rather unbecoming, and not only cools but makes a rather ghastly shadow tone. Blue is even more impossible unless it is a light, soft color. I find mulberry more satisfactory, as it is at once both cool and warm, and, combined with green as an over-drape, makes a hanging of great charm. I have in mind a south exposure dining-room. The paper has a combination of grey browns, mulberry and bluish green.

The over-drapes are of green taffeta and the under-curtains of mulberry gauze, which shimmers. There are no under-curtains of net or scrim to break the effect of the sun filtering through the gauze. The window is beautiful as a whole and the room charming in its diffusion of light.

Another equally successful treatment for a country-house dining-room is a striped Shiki silk of bright blue and grey with a smaller line of black, and under-curtains of grey gauze. One imme-

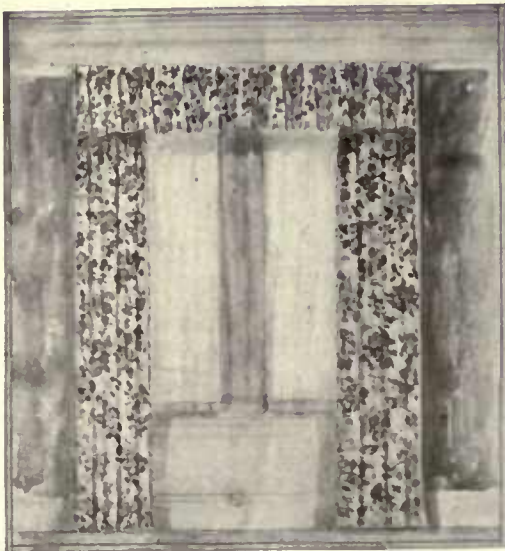


Sketches by courtesy of Stern Brothers

Here the transoms are treated separately with a thin underhanging and the valance of the over-drape is short enough to allow of much light



A shaped valance like an old-fashioned lambrequin tops the plain curtains



Thin under-hangings are edged with a color repeated in cretonne over-hangings



A heavy fringe adds formality and a certain richness to this valance

diately visualizes grey walls and old-fashioned silver.

In a simple country cottage under-hangings of bleached cotton cloth edged with a small ruffle, may take the place of the prosaic window shade. A pair may be hung at the top sash and one at the lower on rings, and are thus easily adjusted. With narrow over-drapes of figured cretonne or some plain-colored material the window treatment would be as attractive as it is inexpensive. Casement cloth curtains with a 1½" binding of sunfast make a serviceable cottage window hanging. By repeating the color of the room in the binding we do not need any over-drapes. Casement cloth or net, hung with a valance of figured linen, also makes a pretty summer hanging that is unusual and economical. The valance should be straight or shaped, like an old-fashioned lambrequin, the curtain hung full from underneath. Choose for the upholstery of the room the same figured linen, preferably with a pattern of a repeat design that can be centered in the valance. The tone of the thin hangings should blend in with the background of the linen. Too sharp a contrast would not be pleasing and must be avoided.

GENERAL RULES

The general rule for length of curtains is: Over-drapes to the floor and under-drapes to the sill. The over-drapes should be hung on the trim 2" from the inside, just enough back to prevent a line of light showing. If the trim is ugly or if the window is small and we wish to have all the light possible and give the semblance of a larger window, we can hang the curtain from the outside of the trim at the very top, entirely covering it. The window, however, is an architectural feature and should be treated as such. Therefore, unless one of the foregoing conditions exists, leave the trim exposed and retaining its full value.

The same width should be left all around, as a border. The under-curtains should be placed right next to the glass on the narrow moulding which holds the window casing. They should be placed high enough to prevent a streak of light showing at the top.

Long curtains from the top to the sill are preferable to two pairs of sash curtains, except when one wants a rather "cottagey" effect. The long line is graceful and tidy in appearance.

Cord and pulley attachments, although rather expensive additions of the curtain-maker, can be bought at any retail store and are not difficult to apply. They are well worth the initial outlay as they save on the wear and soil of the curtain. Also they give a distinctly professional look that all home-makers desire.

Transom windows are always a problem. They may be covered entirely and as a group with one long curtain attached at the top only.



A shaped box pleated valance blends with the lines of the curtain

Motor Troubles

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OUR readers are urged to study and use this index as a buying guide. You will find each advertiser offers a product of quality, dependability and value—that you want, at all times, will receive prompt and courteous attention. If there are any other subjects in which you are interested and you do not find them listed below—do not hesitate to ask us. Whatever information you may desire about the home, whether it concerns your plans of building, decorating the interior, or the making of a garden—in fact—all indoors and out—we will gladly supply.

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House & Garden, 440 Fourth Avenue, New York

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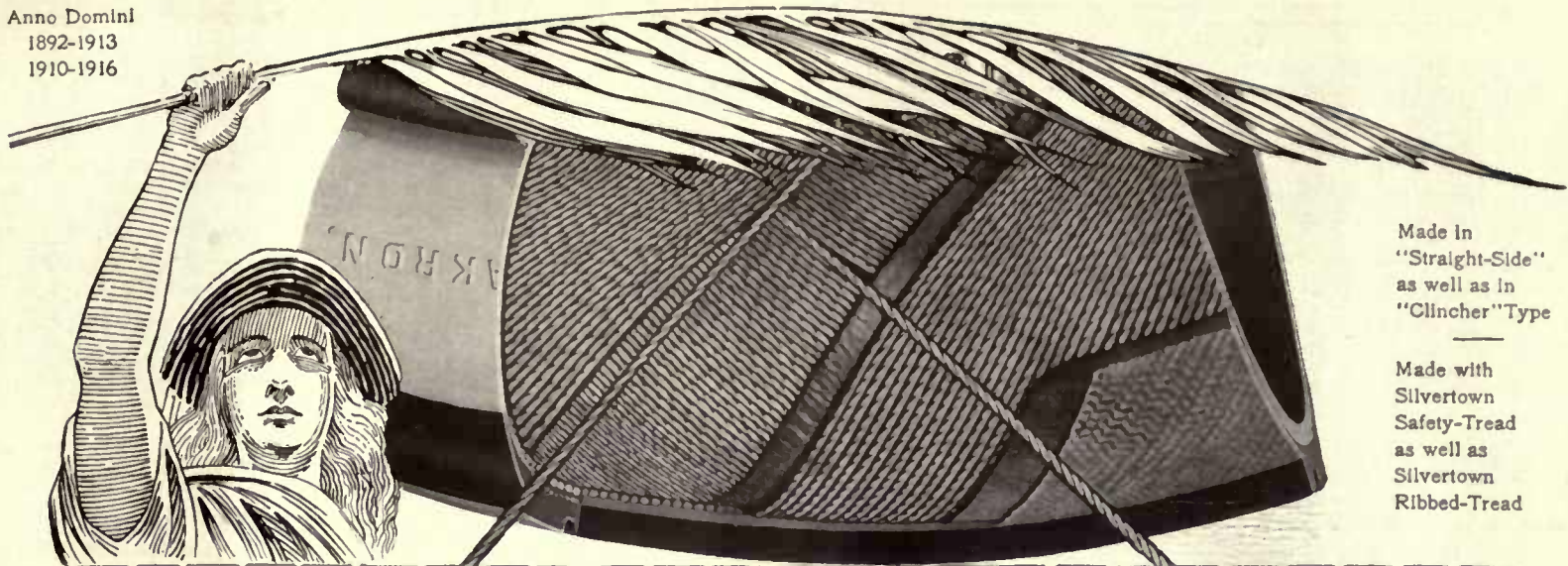
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In this alone has been developed the great *strength* of actual and individual CORDS,—as contrasted with "Threads."

These giant Cords,—each capable of lifting a man's weight,—are what now give the marvellous ENDURANCE, and multiplied Mileage, to that famous strain of fleet-winged Tires, bred up (through Goodrich perfecting of the "Palmer-principle") to the SILVERTOWN CORD apex.

So, it comes to pass, that Motor-Cars when equipped with "Silvertown Cord" Tires have not only distinguished bearing, but also obtain about 17% increase in Net-Power from the same Motor.

This, with a Saving on Gasolene of about 25%, per mile, which soon pays for the higher cost of these bona-fide CORD Tires.

There is a *luxurious* sensation in riding over "Roads of Velvet," on these highly-developed Tires that absorb all minor vibrations, super-cushioning each disturbing contact with ruts or obstacles on the road.

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They are designed by leading architects and the book is full of ideas and suggestions that are of interest and value to those who are planning to build.

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Where man would build toward the sky, he looks to me for lightness and strength; for safety and economy, without which no construction may successfully leave the ground.

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I am the source of comfort and safety to thousands of homes, small and large. I am the final answer to the architect in his search for beauty, economy and safety; to the engineer who thinks in stresses and strains; to the contractor who thinks in figures of time and money.

They mold me of clay and then burn me for days in fierce heat, until I am hard as the solid rock, strong as iron, and yet lighter than anything else of equal strength.

I am made for you in many forms, so that no matter what your building problem, I help you to meet it with economy of money and time—and above all, with safety—absolute safety—from fire.

I am NATCO HOLLOW TILE.

And National Fire Proofing Company, 346 Federal Street, Pittsburgh, will explain what I can do for you, if you will write them for the Natco House Book, enclosing ten cents in stamps or coin.

A Picture Garden of Succession Bloom

(Continued from page 46)

of all, was designed by the mistress of the house. It stands just back of the lily pond and fronting the garden proper. It is now in its infancy, being but a year old. Another season the vines will have covered it, always allowing an opening in the center and on either side for picture effect.

Great care was taken in planting the vines. They were chosen for succession of bloom and for color schemes. There are the purple wistaria, the yellow honeysuckle, the crimson rambler rose, and the white Dorothy Perkins glimmering softly against the deep green as the moonlight touches its blossoms. As a setting for the flowers, woodbine and Dutchman's pipe were intermixed, while the passion flower with its yellow cross stands out distinctively from the rest of the bloom.

The pergola was artistically planned. It shows a central section with wings on either side, just enough lower to make it picturesque. Beneath the roof was laid a tiled floor with an arrangement of simple white-painted garden seats. Dotted here and there upon the lawn are little benches that show snowy white against the surrounding border of flowers. A central walk, grass-grown, leads to a second pergola that defines the area of the garden proper. Bright-hued flowers that change with the season border it on either side, always forming a constant succession of bloom. This, with its background of trees, and a glimpse of the blue ocean beyond, make a charming picture and an eminently successful demonstration of what can be done with a long, narrow plot of ground.

From early spring until late fall, this garden, laid out by the mistress, is a gay succession of bloom. It commences when the brown of the grass changes to a soft green, and the bulbs which were planted in the late fall push their way from their

earthy coverts to add their bit of color scheme. They are found everywhere, outlining the pergola, following the line of the garden path, gay nodding tulips, and stately hyacinths in many hues, contrasting with the yellow of the narcissus and the long sprayed columbine.

Before the glory of the blossoms fades, there comes the German iris, planted in great masses, its soft blue and pale lemon coloring making a beautiful picture in the garden scheme. Then follows the Japanese iris with its brilliant yellow flowers contrasting with the surrounding green of the leaves.

Following the gorgeous display of iris are the phlox dressed in the many colors of the rainbow, and the Oriental poppy showing a burst of flame. There are foxgloves, pink and white, the hooded larkspur and last of all the prim hollyhocks that stand like sentinels, their soft colored cups giving the right touch for picture effect. At their feet are rows upon rows of gladioli with a border of asters that last until the late frosts nip their buds.

The garden proper shows many of the flowers that our grandmothers loved. At one side is the rose garden, distinct by itself; simply laid out, and depending for its beauty on the rich shades of the many varieties planted there. Here the central feature is a white sundial, defining the meeting of the paths. Around it runs a border of Oriental poppies, and beyond, the privet hedge with its background of poplars.

It is a garden that any person could lay out, simple but picturesque, so carefully designed that it attracts far more attention than a formal or Italian garden. There are no exotics blooming in this little space, but everyday flowers that anyone can purchase. It is the layout and the planning of the color scheme that make it of such distinctive type.



True Blue

(Continued from page 17)

and very clear blue flowers almost the color of gentians. It is perhaps less hardy than the others.

HYBRIDS FOR VARIETY

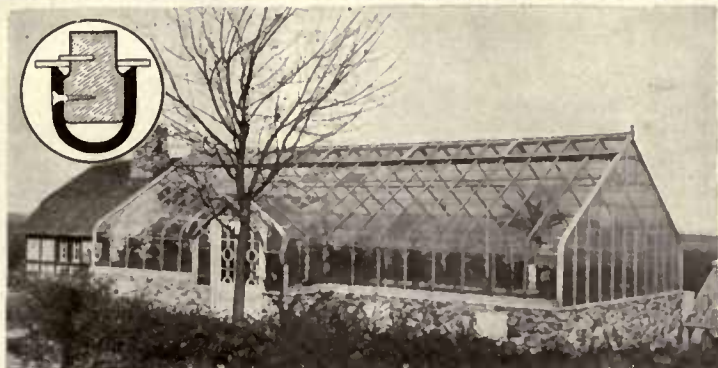
Among the hybrids there are colorings that show very decidedly the ancestral red. For example, there is Carmen, as blue as a gentian, with warm purple at its heart and a dark center or eye—really a sumptuous flower, for in addition to its color magnificence it is partially doubled. Then there is Lizzie (!) blue as the sky, but with a yellow eye. Yellow, by the way, does not often manifest itself in the perennial class of larkspurs, save just as a touch at the eye of the flower.

Distinctly novel are the flowers of Julia, which are corn-flower blue veined or painted with rose, and showing a white eye that is large and striking. Amos Perry is another lovely sort of the partially doubled type. Its flowers are a very warm, pinkish mauve save for the outer petals or sepals, which are clear sky blue. The eye of this variety is brown—a distinct departure from the usual coloring.

Largest of all is the hybrid called King of Delphiniums—large in flower spikes and large in individual flowers, which sometimes measure 2"

across. They are partially doubled, and a very clear blue, with a white eye that is dazzling.

But always I come back to the standard kinds—the old *formosum* and *elatum* and *belladonna*—for though there are lovely novelties, novelty is not always what one wants in a flower. And I have never found anything that suited me as well, or that was more effective when growing in the garden, than these splendid varieties. Add to them by means of a seed packet, if you will, a group of the famous English "Gold Medal Hybrids," and you will have a larkspur collection that cannot be surpassed. These latter are unnamed hybrids of one of the great larkspur growers, sold either in seed or plant mixture—too good to have been discarded by the producer, yet not good enough perhaps to have been named and listed as special varieties. From one packet of this seed it is more than possible you will secure several plants of really wonderful quality; grow them a year and find out, by watching the bloom and the general habit of the plants, which are the best. Then discard the ones you care least about, and plant the others wherever you see that just that particular plant will be most effective in your garden or borders.



The frame work is made of galvanized steel U-Bars, glazing bars; to which the glass is secured. So strong is it that it performs the work of rafter and glazing bar in one. No other greenhouse construction is so constructed.

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FIRST and foremost you want a greenhouse because you want flowers and plants in abundance.

Upon ample light more than any one other thing, does successful plant growth depend. So obvious is this fact, that it seems hardly to need mention. Still a surprising number apparently ignore the fact and put their money into houses constructed with needless heavy shade casting framing members.

The French gardeners, for forcing early garden plants, use clear glass coverings shaped like a bell. The plants are flooded with unhindered light.

The U-Bar greenhouse, because of its cobwebby-like construction, the nearest approaches the bell glass in lightness. Combined with this lightness is an exceptional attractiveness and a proven durability.

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A well-equipped garage is a delight. We can help you make it practical. If you do not see advertised in this number just what you want, write us. State approximate price you wish to pay, whether it is to be portable or permanent, what make your car is, and all other essential details. Then we will see that information especially pleasing and helpful is sent you promptly. Address

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They can be furnished at a cost well within reach of the most modest builder. The designs are architecturally correct. These columns will never need replacing or repairs. The shafts are formed of specially galvanized open hearth steel and they cannot split, check, rot, warp or open at the joints.

Many small homes are shown in our Column Book No. 30.

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A Fireproof Home Done all in White

NOTHING rivals the fire-resistant and durable qualities of concrete construction. But ordinary concrete is a rather unattractive greenish gray.

Medusa White Portland Cement is as strong and as durable as ordinary cement, but it is a *pure stainless white*.

No color in the architect's palette is so valuable to him as white. Beautiful effects can be obtained with panels, columns, doorways, railings, steps, cornices and window casings executed in *Medusa White Portland Cement*. Equally wonderful triumphs may be secured by the use of *Medusa White* for interior decoration—for staircases, wainscoting, panels, reliefs and floors.

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If you cannot get the *Medusa Products* in your town, send us your dealer's name.

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Brown and Von Beren, Archts.



America's Early Garden Benefactors

(Continued from page 21)

Clark expedition brought a famous budget, notably among evergreens, the Mahonias. The Prince advertisements in *The New York Gazette* for 1774 offered "Catalpa Flower Trees and Carolina Magnolia Flower Trees, the most beautiful Trees that Grow in America."

William Prince II added greatly to the usefulness and prestige of the nurseries. He introduced all the fine new fruits and flowers that were discoverable anywhere. His catalogs were standard publications and ran sometimes through twenty editions. One of them listed 116 sorts of apples, 108 of pears, 54 of cherries, 50 of plums, 16 of apricots, 74 of peaches, 225 of geraniums! In these days when only trees and shrubs that find ready sale are multiplied, all this would seem pure folly. But we have profited immensely through the 130 years of sifting and of searching out the best things that the Princes conducted. For fifty years their work was continued less for profit than from a love of horticulture and botany for their own sakes.

Robert II, sometimes called William Robert, was the last Prince to keep up the nurseries and this he did as a scientific rather than a commercial establishment. When Irish potatoes could no longer be grown because of a mysterious disease, he imported, as a possible substitute, the Chinese yam. He introduced Chinese sugar cane, the culture of osiers, was tireless in his efforts to establish the silk industry, importing both insects and mulberry trees and building a large cocoonery.

Rich memorials of these old garden benefactors remain in the country yet. They left a lasting mark in the rare trees and plants growing in fields, gardens and on roads for many miles around Flushing, where, on the site of the old nurseries, is a garden run wild, a charming nature study, mended and unspoiled by art.

To Robert and Samuel Parsons, the next nurserymen of Flushing, we owe initiation into the more complex mysteries of gardening art. Some of our choice materials, native and foreign, were hard to multiply and therefore rare and costly. By foreign travel and native American invention they learned and practiced methods which now place rhododendrons, azaleas and Japan maples in many yards which otherwise could not afford them. The beautiful things brought from other countries Samuel Parsons used with rich effect in his landscape gardening. With such a wide country and such a wealth of beautiful materials we needed men to teach us how to use them. Parsons, Downing and Olmstead were sent to meet the need.

JOHN CHAPMAN, PIONEER ORCHARDIST

HITHERTO all treasures of learning, art and science had been gathered into the lap of the



A map of the coast of East Florida by John and William Bartram

east, but now the star of the empire was moving westward. Records of historical societies in several states witness the fact that the orchards of the Ohio and Mississippi valleys date back to the work of an old man who is known to have planted a full hundred orchards during his strange, wandering life. That he was beloved as a hero and benefactor by a generation that of necessity left few written records, is also plain.

John Chapman, alias Johnny Appleseed, who seemed to consider himself divinely appointed as a forerunner of civilization to supply with fruit trees the pioneer orchards of the west, was born near Springfield, Mass., some time in 1775. Different localities, of course, are anxious to claim the location of his first nursery of little apple trees. The first orchard which seems well authenticated is that of Isaac Stadden, in Licking County, Ohio, where in 1801 he appeared with a horse-load of apple seeds in sacks. These he planted in the woods wherever there were promising little open glades, clearing away the underbrush and spading the earth in rows. He would follow certain directions, planting, still planting, until his seeds were gone, and then return to some source of supply, often to the Pennsylvania orchards.

From Licking County, Ohio, Chapman passed on with his bags of seeds into the forest and was seen no more until, in the spring of 1806, a pioneer settler in Jefferson County, Ohio, noticed a peculiar craft dropping down the Ohio river. With two canoe-loads of apple seeds lashed together, John Chapman had appeared again and was making for the Western frontier to plant orchards on the farthest verge

(Continued on page 58)

your friend John Bartram

No authentic portrait of John Bartram exists; his autograph, however, has been preserved

A Bird Bath

The gracefully designed bird bath shown here, if placed on your lawn or among your flowers, will encourage birds to spend much of their time in your grounds and give new charm and interest. Made of frost-proof Pompeian stone. Diameter of bowl, 31 inches; height, 39 inches; base, 12 inches square. Price (F. O. B. N. Y.) \$25.00

Send for catalogue illustrating all types of Pompeian Stone garden furniture. Special facilities for designing in marble.

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SHARONWARE BIRD BATH

Attractive in design and practical in construction. The floor of the bowl slopes very gradually toward the center so that the birds readily regain a foothold and are protected from drowning. Because of the semi-porous nature of the concrete, the water is absorbed in 24 hours. Hence the bath is always

fresh and consistently sanitary. Endorsed by the National Audubon Society.

Shady Lawn Bird Bath
45 inches high, 30 inch bowl
Price (f.o.b. New York) \$17.50

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For best appearance and wear of roof or shingled side walls do not decide on "just shingles"—buy

"CREO-DIPT" Stained Shingles

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It is always advisable to look to the maker's name and the factory behind the product. The Myers factory turns out two pumps every minute of the day with a corresponding number of hay unloading tools, door hangers, etc. The Myers trade mark means real protection.

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How can you cut down this (perhaps) needless expense and eliminate this unnecessary labor?

Why? With a kitchen cabinet, of course.

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Would you like to hear how this idea has been carried out with success in many a household?

Write us and we will see that some interesting facts as to how kitchen arrangements, kitchen cabinets and many other kitchen accessories have solved the housewife's biggest problem, are sent you promptly without cost. Address:

Information Service House & Garden 440 4th Ave., N. Y.

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Our Catalogue of Garden Pottery, which will be sent upon request, offers many Suggestions.

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will throw some new light on the old subject of windows.

If you are artistic enough to enjoy the quaint charm of the wide-flung casement, yet practical enough to want all-year-round window comfort, you'll find this booklet more than ordinarily interesting.

If you wish, we'll gladly mail you a copy without charge.

Write to

The Casement Hardware Company
1 South Clinton Street :: :: Chicago, Illinois

America's Early Garden Benefactors

(Continued from page 56)

of the white settlements. The seeds were packed in leathern sacks, because bags of burlap would soon be torn to shreds in the thickets. Sometimes, for lack of horse or boat, he carried them on foot over a part of the old Indian trail that led from Fort Duquesne to Detroit, by way of Fort Sandusky, over what was called "the second route through the wilderness of Ohio," which would require him to travel 156 miles in a northwesterly direction from Fort Duquesne, to reach the Black Fork of Mohican.

Notwithstanding his rude dress and wandering life, Chapman was always treated with respect and eagerly welcomed. It would certainly appear that he was not an ignorant man, but a reader and thinker of more than ordinary mentality. At a Fourth of July celebration, held at Norwalk, Ohio, in 1816, he was the orator of the day. He never married, had no home, dwelt here and there among the pioneers in winter, planted always his seeds in summer. The Indians regarded him as a great medicine man and were always kind to him. During the War of 1812, when frontier settlers were butchered by the savage allies of Great Britain, Chapman was unmolested. When news of Hull's surrender brought sudden terror to frontiersmen, Chapman traveled day and night with warnings and saved the lives of many pioneers.

Besides his seeds, Chapman is said always to have carried with him a few copies of the Bible and of Swedenborg's books, from which he would read to all who would listen. All records seem to agree that he had strange eloquence at times and was a man of genius. His kindness to chil-

dren and to animals is also emphasized. Often he would buy worn-out old horses that were being abused and pay for their keep. His trees he sold for any prices the settlers could afford to pay—sometimes for food or clothing, sometimes for notes which he never troubled to collect.

As age crept on and civilization pushed ahead more rapidly, Chapman found keeping in advance of it difficult. In 1838, about thirty-seven years after his first appearance at Licking Creek, he visited all his old friends there and bade them good-bye. His planting for the next nine years was on the western border of Ohio and Indiana. By this time it is estimated that his trees were bearing fruit over a territory of 100,000 square miles.

And then we read, "At the close of a warm day, after traveling twenty miles, he entered the home of a citizen in St. Joseph's township, Allen County, Indiana, ate some bread and milk on the doorstep, read aloud the Beatitudes, slept on the floor and died in the night."

In a public park of Mansfield a granite monument to Chapman's memory was unveiled November 8, 1900. On another monument, erected to commemorate a historical event in Ashland County and unveiled September 15, 1882, Chapman's name is also inscribed. Although he waited long for recognition from his country, he did not wait in vain.

But the secret of his strange, heroic, lonely life remains unsolved at last. What power drove this scarred old hero through forty years in the forest, ever working intelligently and faithfully at his self-imposed task, no one will ever know.

Dog of All the Russias

(Continued from page 24)

saddle of his hunting pony onto the prostrate wolf. Formerly a deftly wielded knife assisted in avoiding any further trouble for the dogs; but of late years it has become better form to take the wolf alive. A short stick with a thong at each end being held in front of the wolf, he seizes it, and the hunter, with instant dexterity, ties the thong behind the brute's neck. Reynard and the hare are captured in the same manner by the dogs, but in that case a toss in the air is usually sufficient."

FOR WESTERN HUNTING

In the Western States and Canada Borzoi have coursed jack rabbits, coyotes and wolves. The little coyote, swift of foot and in a corner desperately vicious, is no mean adversary, while the big grey timber wolf can be brought to bay only by hounds of great stamina and bravery with speed to boot.

The sight hound family is scattered all over Europe, Asia and Northern Africa, and it is not surprising, remembering their antiquity, that the origin of the Borzoi should be unknown. Writers outside of Russia have liked to account for him by the simple expedient of crossing the European and the Asiatic sight hounds. It is a charmingly simple hypothesis, but Mr. Artem Balderoff, a capital Russian authority, believes all the sight hounds were developed locally, the demand for speed evolving the same general type out of different local materials. He considers the Borzoi a development of the old long-coated, smooth-faced Russian beardedog. Other Russian authorities agree in claiming a purely Russian

origin for this national coursing dog.

The first Borzoi at the English shows was from Germany, a dog hound bred by Prince William of Prussia, exhibited at Islington by the Duchess of Manchester in 1863. Shortly afterward the Czar presented King Edward, then Prince of Wales, with two hounds, Molodetz and Owdalza. Lord Cowley also received some stock from the Imperial Kennels and these passed eventually into the ownership of Lady Charles Innes-Ker. The Duchess of Newcastle's Kennels were early prominent, and Colonel the Honorable Charles Wellesley was the importer of Krilutt, winner of a silver medal at Moscow in 1888 and the best dog seen in England up to that time. The breed received an additional fillip when Queen Alexandra singled it out as her favorite and made frequent entries from the Sandringham kennels.

THE BORZOI IN AMERICA

Mr. William Wade, of Houlton, Pa., is said to have introduced the first Borzoi into America, an English bred bitch, Elsie, which he purchased from Mr. Freeman-Lloyd. Early in 1890 Mr. Paul H. Hacke, of Pittsburgh, brought over several couples of hounds from Russia, and a little later Mr. W. H. Huntington imported from leading English breeders. The first American to visit Russia hunting for Borzoi was Mr. Steadman Hanks, of Boston, and he shared show honors at the early exhibitions with Mr. E. L. Kraus, of Slatington, Pa., whose hounds were of German extraction. The pioneer

(Continued on page 60)




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has every point of superiority in its favor: Architectural beauty, perfect protection from fire, leaks, moisture and weather changes—wonderful durability without repairs, and therefore eventual economy. It gives a building character and increases its selling value. We show in border of this advertisement detail of the Closed Shingle Tiles used on roof of this handsome residence.

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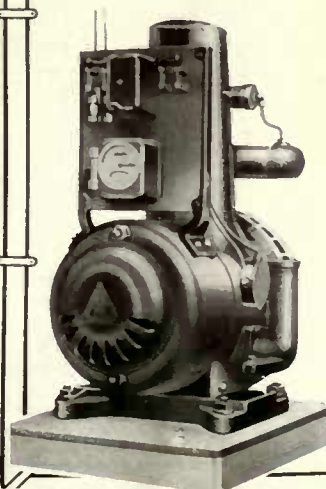
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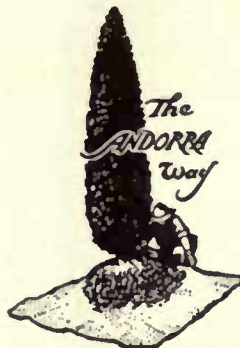
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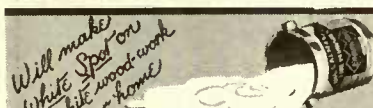
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Dog of All the Russias

(Continued from page 58)

in Canada was Mr. J. G. Kent, of
Toronto.

It is to Mr. Joseph B. Thomas, however, that America really owes the Borzoi, and fanciers the world over are indebted to him for discovering in Russia several strains of the true old type, unstained by greyhound or Asiatic crosses. Few if any of the early exportations were hounds of the ancient breed free from foreign blood, but Mr. Thomas discovered the old type carefully preserved in the kennels of the Grand Duke Nicholas at Perchina and of Mr. Artem Balderoff at Woronzova. Since these epoch making importations the Borzoi has come forward rapidly in America. Mr. Thomas was joined by such good fanciers as Dr. De Mund, Mr. Harry T. Peters, Mr. George Ronsse, Mr. Bailey Wilson and Dr. Behrend, until to-day the United States has more and better Borzoi than any other country except Russia. Mr. Thomas' kennels were purchased entire last season by Mr. M. Mowbray Palmer, a thorough sportsman who evidently intends to maintain the high traditions of this famous stud.

POINTS AND CHARACTERISTICS

Russian breeders distinguish the pure Borzoi by three distinctive points. The Roman profile, in which there is a slight but distinct bump instead of the greyhound's stop be-

tween the eyes, is the first of these. The correct coat, the second point, is rather curly over the shoulders, on the back and over the quarters; long and straight on the flanks and chest; long and wavy on the lower end of the tail. The tail should be long and the ears very small and thin, and finely covered with short hair. For the rest, the Borzoi is a larger greyhound, with a deeper briscket and flatter ribs. The feet of the two breeds are also different, the greyhound having small, compact "cat feet" and the Borzoi the longer, oblong foot of the hare.

A STRONG DOG

The Borzoi's slender grace misleads many into thinking he is delicate. Such is not the case. Borzois stand the cold capitally, as might be expected when we remember their birthplace, and mature hounds require no artificial heating in their kennels. Young stock is no more delicate than other breeds—reasonable attention to diet, occasional treatment for worms, and protection from cold and dampness being essential to the successful rearing of all puppies. Many Borzoi, and this is true of both house and kennel hounds, do not get sufficient exercise. They require plenty of road work—ten miles a day is not too much—and for this reason it is not kind to keep them in town.

Planning a Brown Garden

(Continued from page 45)

red some *Spiraea astilboides* has been placed near, and the soft yellow of the *Achillea tomentosa* is an effective if unusual combination. Other minor effects are shown in different parts of the garden; tawny day lily, *Helenium Bolanderi*, orange butterfly weed, coreopsis, black-eyed Susan, wall-flowers replaced by salpiglossis, and for shrubby accents the Persian yellow rose and *Azalea mollis*.

We will now put in carefully balanced masses of creamy white, which are necessary to lighten the effect. These are arabis, *Spiraea* var. *astilboides* and *filipendula*, and meadow rue. Their time of bloom is shown on the list. For the same reason the light blue anchusa is used with the mottled Rembrandt tulips, whose beauty I must emphasize. They are like curious old calico, mottled and striped in white, chocolate and brown, dull violet, and dark red. Statice, a greyish cloud of tiny blossoms, ends the softening flowers.

Now the lilies are arranged on the plan. The dainty nodding *Lilium canadense*, both the orange and the yellow varieties, can be placed to succeed the Breeder tulips down the center walk and the square around the pool. After the tulips are cut down the ground between the lilies could be covered with orange calendulas. (Let me in passing emphasize the unusual colors of the Breeder tulips, also. They come in wonderful broken tones of buff, apricot, bronze, coffee brown, and yellow, and are an essential part of our color scheme.) At the lower end of the garden a large space is devoted to the rich yellow *Lilium hansonii*, succeeded by the brown spotted tiger lily, with meadow rue to keep the ground from appearing bare.

Gladioli, creamy white mottled with dark red, light yellow, and dark red, form a phalanx back of the pansies. Orange monbetrias can be put between the primroses and auriculas and will furnish in that space a second crop of bloom.

Now it remains only to see where

the annuals can be used to fill in after certain early plants, and last of all to check over the plan bed by bed to see that there are no distressing bare spots or color discords inadvertently obtained. The orange and brown might better be kept distinct from the cream, mauve and dark red tones. For instance, flowers inclining to orange and yellow and possibly a little coarse or weedy could be kept at the lower end of the garden, as they are more effective for mass than for detailed beauty. The more delicate and interesting flowers could be at the upper end where they will have more scrutiny.

To sum up the use of annuals: orange calendulas replace the tulips down the center, pansies replace the fritillarias, snapdragons come after the Sweet William, and salpiglossis after the wallflowers. The old-fashioned purple and yellow Johnny-jump-up, springing up between the stones around the pool, gives a touch of irregularity. A few of the brown and orange French marigolds can be filled in between the borders of arabis and *Iris pumila*, though this sort of over-planting is too crowded unless the early perennials can be taken up—and this is a great bother. So, in order to gain room for some of the most interesting annuals we will deliberately leave some space for them—salpiglossis, with its exquisite tones of lavender overlaid with gold, purple, violet and sulphur; or the scabiosas, dark red, pale yellow, and dull blue. There must be dahlias in rich tones of salmon, yellow and tawny buff, even though to find room for them we have to sacrifice some of the bocconia. Annual coreopsis can replace the Rembrandt tulips, where it will tone well with the *Helenium bolanderi*. There must be masses of tall orange marigolds and some creamy yellow stocks, and if it is possible to seed some orange eschscholtzia and nasturtiums of cream color and dark red where they will not be crowded they will add to the effect.

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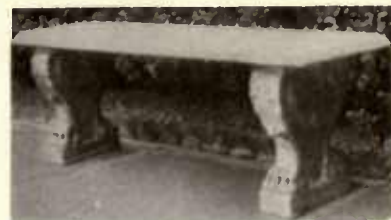
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Finishing Interior Woods

(Continued from page 14)

Another of the panels shows a piece of chestnut. You will note the beautiful figure of this wood, which can be treated in many ways to intensify and to bring out the growth. This panel is finished with three coats of material. The first coat is a non-fading oil stain, specially constructed for this type of wood, and followed by two coats of a specially prepared finishing varnish, which is very inexpensive, lightly rubbed to a dull sheen with curled hair to acquire the texture of surface. This finish on chestnut is economical, practical, durable and satisfying. The lower portion of the panel shows the same wood finished with paint and enamel, using the same specification as on the panel first described. Here we have three coats to acquire a practical finish as against six, when using the paint and enamel.

The ordinary yellow pine panel is finished exactly the same as the chestnut. Here the stain has been successful in bringing out the figure of the wood, and with the use of the varnish rubbed to a dull sheen, a finish has been obtained that would otherwise have been very unattractive. It is to be noted, however, that in the use of pine, unless your wood trim is selected for figure, it is often much better to finish with paint and enamel or, in the instance of the wood being used in bed chambers, it is often advisable to finish with a hard drying, washable flat paint.

Finally there is white pine finished with a coat of stain and two coats of varnish specially prepared. It is possible to bring out the natural figure and markings even of this wood, if the right stain is employed to develop them. Though space will not permit detailed information relative to the finishing of all woods and their possibilities, the following classifica-

tion may help in the selection of the wood for the home interior before it has been installed, and guide you in the refinishing of the woods which may be already installed.

OTHER WOODS

All native American woods can be stained to bring out and intensify nature's woven markings in the fiber of the wood and further finished with varnish, wax, lacquer and other protective materials, designed scientifically, according to the specific texture of finish required. The right type of stain must be used for the different woods, and it might be well to note that some will require an oil stain, others acid stains, others spirit stains, others straight chemical stains, and some few, water stains.

A few manufacturers who have developed stains and finishing materials for woods both interior and exterior, have a department which devotes its entire time to furnishing detailed information relative to the finishing of each specific wood and advising you on every problem relative to such work. It is advisable to consult experts of one of these departments before the selection of the wood is made, before starting refinishing.

Mahogany, hickory, chestnut, ash, American walnut, Circassian walnut, butternut, oak, ebony, rosewood, and cherry, should never be painted. Finish them either natural or stained as may be desired.

Red gum, spruce, cypress, hard or yellow pine, white pine, birch, basswood, redwood, cedar, fir, holly and laurel can be stained or painted as desired, providing care is taken to select the growth of the wood showing some little figure.

Yellow poplar, poorly figured hard or yellow pine, white pine, cypress and fir should be painted or enameled in shades as desired.

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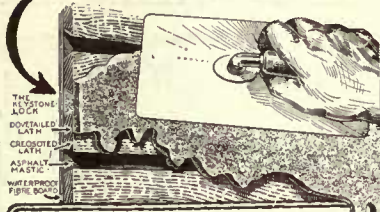
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782 Eate Ave., Cincinnati, O.



Collecting Chairs of Character

(Continued from page 34)

Collecting," by Vallois (all of them illustrated), will be found valuable.

From such sources one learns that walnut came to be greatly used in English chairs after 1650; that Hep-plewhite suggested horsehair for chair coverings; that the Carolean crown is a distinguishing mark of chairs of the Restoration period; that Queen Anne furniture is marked by simplicity and that its beauty depended, as a rule, on its fine lines, graceful curves, extremely delicate veneering and slight and restrained inlay; that mahogany came into use

between 1720 and 1725 and not into general use before 1730; that Chippendale's best pieces were made between 1730 and 1760; that in all real Chippendale ball-and-claw terminations the claw is carved to express a gripping, not merely tamely resting on the ball, as in imitations and in most reproductions. These are but a few of the hundreds of interesting points every collector of old furniture should know, points that enable one to collect chairs intelligently and with joy in the pursuit of a hobby at once delightful and practical.

How Do Your Rooms Face?

(Continued from page 15)

Lot: At least 100' frontage.
Frontage: North, east, south or west.

First floor plan to comprise the following rooms: Dining-room, living-room, kitchen and pantry and kitchen porch, maid's room and bath, cloak-room, lavatory and toilet in connection with front hall. The living-room and front hall to have intimate connection with the garden. Dining-room to have two aspects, one toward the east, and one toward the south. Living-room to have at least two aspects, one toward the south and one toward the west. Kitchen to face the north, with a slight east outlook.

Second floor plan to comprise the following rooms: three bedrooms, one of which is to have a private

bath-room and dressing-room, the other two to have one bath-room in common. A linen room, opening off the hall. All bedrooms to have large clothes-closets. All bedrooms to have at least two aspects, one toward the east, the other either toward the north or south. Bed-rooms in no case to have windows toward the west.

The plans in the body of this article show the solution of the above problem for four houses, fronting respectively east, south, west and north. It is to be observed that no two of these various plans are alike in form, yet in each of them the disposition of the various rooms is such as to fulfill exactly the requirements of the program for one of the four points of the compass.

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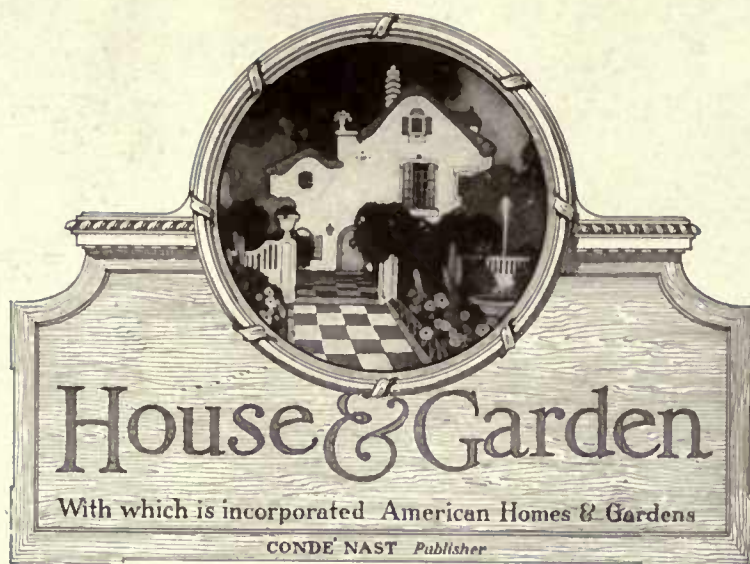
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AUGUST, 1916

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Frank Brangwyn is generally known as an artist. He is also a designer of furniture and a decorator. The September number shows his work

FALL FURNISHING

¶ Refurbish! Refurnish!

¶ Along those two lines the householder centers her activities in September, and on those two lines the September number has been planned. For the leader comes a striking article on English Interior Decoration, showing the work of Frank Brangwyn and Bailie Scott. Then follow a superb small house by Blood Tuttle, articles on Collecting Old and New Sevres Adjusting Furniture to Its Architectural Background, Rugs, The Care of Furniture, A Little Portfolio of Good Interiors, Apartment Decoration, two suburban residences of merit, pages of the newest rugs, furniture, fabrics, glassware and wall papers. For the gardener is a practical article on Making a Wall Garden, Transplanting House Plants and two pages of helpful suggestions on shrubbery planting, and two pages on Phlox, "the American Plant."

¶ Did you ever stop to think of the aims of HOUSE & GARDEN? *Vogue* tells the up-to-date woman what clothes to wear; *Vanity Fair*, what books to read, what pictures to see, what currents of modern life to touch. In the same measure does HOUSE & GARDEN tell her what architecture to choose for her house, how to furnish it, and with what garden to surround it.

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James Gamble Rogers, architect

A PERGOLAED PORTE COCHERE

Photograph by Gillies

The average porte cochere is a sorry thing; it is so obviously "stuck on," an architectural afterthought. Created as part of the structure itself, and treated with such dignity and charm as this corner glimpse shows, it is at once beautiful in itself and a real contribution to the ensemble of the house

HOUSE & GARDEN

AUGUST, 1916

THE GASOLINE AUTOMOBILE of TOMORROW

An Attempt at a Prophecy Based on the Immeasurable Superiority of the Present Car Over the Original

ERNEST A. STEPHENS

HABIT is so strongly developed in the human make-up that it will probably continue to cause the motorist to speak airily of a friend's car as being of the 1912 vintage, thereby inferring to those wise in automobile matters that he himself is the happy possessor of a creation of the mid-summer of 1916. Although this method has been probably the most convenient way of fixing the gulf which heretofore has widened from year to year in marking the advance in design, material and equipment of the modern motor car, such a remark no longer indicates the marked differences which existed yesterday and which tomorrow will be things of tradition.

STANDARDIZATION OF DESIGN

Individuality will still find its expression in the refinements of detail which combine to produce approximate hundred per cent efficiency in the propelling mechanism or which may add to the comfort of the occupants of the car, but otherwise the clearly defined line of demarcation which has separated one season's products from the preceding one's will nearly vanish.

This degree of absolute standardization is strongly indicated by the recent trend of thought in the automobile engineering world, but it would be premature to conclude that it is in any sense an accomplished fact, or that standardization in all things connected with the pleasure car was to be achieved in the near future. It is true that the fundamental principles governing the operation of the internal combustion engine, the transmission and the final drive to the rear

wheels are recognized in present practice to a point where standardization may be said to have been effected, but outside these and a few others the imagination of the designer has had full play.

Before dealing with the probable or possible differences which the car of tomorrow is likely to exhibit when compared with its immediate predecessors, it may not be out of place to observe that the total output of the American car factories was about 35,000 in 1906; over 200,000 in 1911, and in the following year, which saw the introduction of electrical starting and lighting in commercial form, the number of cars produced was almost double that of the year before. Each year since has shown a substantial increase in the number of automobiles manufactured in the United States, a conservative estimate putting the figures for the present year at no less than 1,200,000 cars, despite serious difficulties encountered in obtaining supplies of raw material at any price.

Lessons derived in a great measure from the careful study of the automobile racing game, its failures and its successes, have enabled the automobile engineer to appreciate the advantages of a straight-line

drive shaft, the possibilities of improved spring suspension, the fact that pneumatic tires had passed the experimental stage, and that the use of light pistons and connecting rods meant something of much greater importance than the mere saving of weight only. The information gained from racing experience, in conjunction with that afforded by exhaustive laboratory research, has played its part in the evolution of the touring car of today and thus the motorist is reaping the benefit in the form of a pleasure automobile which, although not even approaching finality in design or materials, is to all intents and purposes a production which combines efficiency and comfort in a distinctly marked degree.

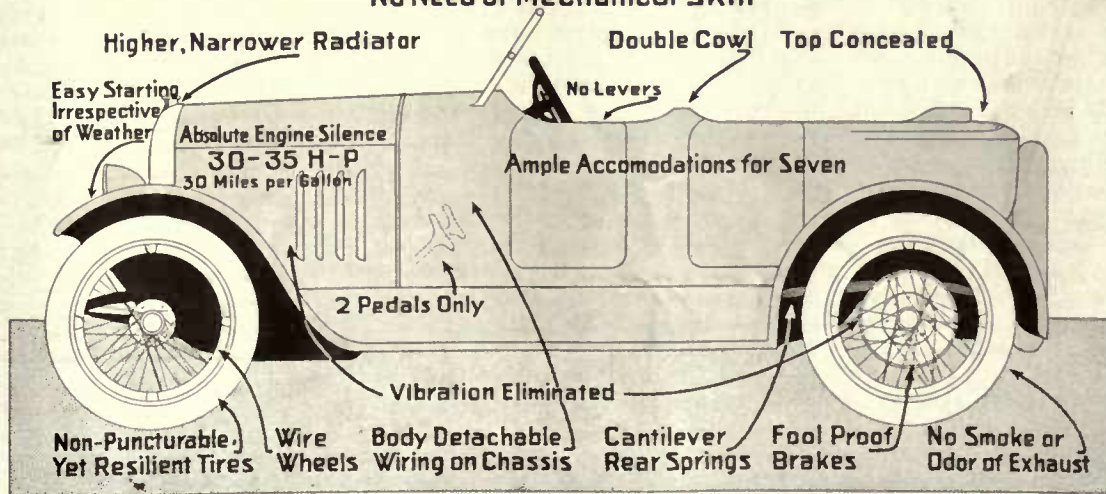
THE AVERAGE CAR OF 1916

An analysis of the various cars of 1916 gives an average automobile fitted with a relatively high-speed engine developing over forty horsepower under normal touring conditions. This engine is fitted with light and well-balanced pistons and connecting rods designed to assist materially in the reduction of vibration at high rotatory speeds. Disc and cone clutches run about fifty-fifty and the three-speed selective type

of transmission is almost universally used. Fuel is fed to the carburetor by means of a vacuum system, the tires are 33 x 4 inches, the average wheel-base is 120 inches, and the streamline touring body accommodates five passengers. The one really doubtful point about this average car is whether its engine has four or six cylinders. The figures are so close and commercial competition has improved

The Ultimate Car - A Suggestion

Low Initial Cost - Minimum Running Expense -
No Need of Mechanical Skill



both types to such a degree within the past twelve months that the prospective possessor of a six might conceivably match coins with another who expressed his preference for a four and either might be well content to win or lose so far as any actual engine difference under normal service conditions were concerned.

The year was also marked by the invasion of the multi-cylinder type of engine, having either eight or twelve cylinders set in the form of a V, and occupying the same amount of space in the chassis as the four and the six respectively. These have proved successful to a marked degree, but to an extent their use has been confined to those motorists who do not come under the heading of "men of moderate means." 1916 is also identified with a renaissance in the art of body building, and some of the productions are seemingly emblematic of those which will feature in connection with the car of tomorrow. These will be referred to again in the course of this article.

Before leaving friend car of today, it will be profitable to enumerate several little things with which it is fitted and to refer to some of the promises it makes but does not invariably perform. It is fitted with tires which on rare occasions blow out and more frequently puncture, it has gear and brake levers which are both unsightly and awkward (abominations in the sight of the driver). It has brakes which need better attention than they usually receive, an exhaust which seems to delight in the emission of black, evil-smelling smoke, and a carburetor which sometimes fails to cope adequately with the mixed fuels masquerading under the name of gasoline. Assuming that the carburetor is really efficient despite the handicap under which it is expected to operate, the motorist may travel some fifteen miles or so on each gallon of alleged fuel, costing possibly thirty cents. To the foregoing add lubricating and cooling systems of more or less complex nature, recollect possible troubles in connection with them and, finally, feel somewhat surprised at the confidence you repose in your car. Remember that this confidence is fully justified just for so long as the personal equation is taken into account and that the various parts of the car's soul (and streamline body) receive the attention they demand as a return for faithful service rendered.

WHAT THE PERFECT CAR SHOULD BE


Let it be assumed as an axiom that the perfect automobile should be the vehicle of the individual owner plus his family, that it should enable them to leave the beaten paths and to strike out into the byways, that with it the pleasures of the countryside should take on a totally new aspect, in that the beauties of nature may be enjoyed to the full without dependency on any ulterior source of transportation and that, in short, the possession of a car confers upon its owner the right to assume part proprietorship with Henley in his immortal line, "I am the Master of my Fate, I am the Captain of my Soul," in a sense unknown by the individual forced to rely on railroads and live trammelled by timetables. Add to these the sense of freedom conferred by the ownership of a car on those who reside for a portion of the year twenty miles or more from the city and the theatre, and endeavor

to reconstruct the tragedy of former days, when the journey to or from town had to be undertaken, perhaps, by train, tube, trolley, ferry or wagon mixed in varying proportions, and with each change of method of transportation adding to the miseries of even a comparatively short trip. Compare the picture of the past with the present and, pursuing the line of thought, imagine what tomorrow or the day after may bring in the way of added refinement and luxury to what is now a pleasant enough trip.

THE CAR OF TOMORROW

Present indications are that the car which, under the old order, would be referred to as the 1917 model will differ but little in outward appearance from the products of the present year. The body may hang a little lower, owing, principally, to the fact that the springs will be more nearly flat. Efforts may be made to reduce the present average wheelbase of a hundred and twenty inches by about four inches.

THE GROWTH OF THE AMERICAN AUTOMOBILE



Year	Cars Built	Total Value	Average Price
1899	3,700	\$4,750,000	\$1,284
1903	11,000	12,650,000	1,150
1904	21,700	30,000,000	1,382
1905	25,000	40,000,000	1,600
1906	34,000	62,900,000	1,850
1907	44,000	93,400,000	2,123
1908	85,000	137,800,000	1,602
1909	126,500	164,200,000	1,298
1910	187,000	225,000,000	1,203
1911	210,000	226,500,000	1,078
1912	378,000	373,000,000	987
1913	485,000	425,000,000	878
1914	515,000	490,000,000	951
1915	892,000	723,000,000	811
*1916	1,200,000	900,000,000	750

*Estimated

This reduction will be, however, effected by a readjustment of the spring suspension, and the body capacity will be in no way reduced. Radiators will be just a little higher and a trifle narrower, and the general effect of these deviations from the present type will be that the car will appear more compact than formerly. In many cases the streamline of the body will be slightly broken by the top of a cowl located between the front and rear compartments. Especial attention will be given to the interior appointments of the touring body, which will, in many cases, be fitted with individual seats arranged to swivel around, as is the case in some of the more luxurious covered cars at present. Interior and step illuminating electric lights will come into more general use, cigar lighters and hair curler heaters will be included in the regular equipment, and in fact the touring car of the immediate future will be turned out with many of those little refinements which have hitherto been confined almost exclusively to the limousine or sedan.

In the case of the coming enclosed car

of standard type there are already instances of the interior decoration scheme being designed by famous modistes and it is morally certain that many of the leading builders will surpass all previous efforts in regard to appropriate trimmings and interior furnishings that are tasteful and practical.

For the motorist who loves the open country and who also is partial to the theater or the dance, but who is able to keep one car only, the rapid development of the detachable type of covered body has proved a stroke of good fortune. This type is so designed that it may be readily installed on the regular touring body when needed, and as quickly removed when not required without the use of special tools or the employment of a mechanic. The possession of such a body enables the owner to thoroughly enjoy a winter trip, fully protected from inclement weather, at a cost which is relatively exceedingly low. A year ago many of these detachable bodies were likely to give trouble through rattling or other causes, but more perfect designing and workmanship have removed these faults.

There were no radical mechanical changes in 1916, although the sum of many minor improvements effected during the year left their mark on the car as a whole and materially improved it. The car of to-morrow will continue to gain in mechanical efficiency along similar lines. No very startling changes are likely to occur in the near future, and the pleasure automobile inspected at national shows early in 1917 is pretty sure to be equipped with a block cast engine having reciprocating parts of reduced weight and accurate balance. The small bore cylinder will continue to gain in popularity and the engine will form a unit with the clutch and the transmission. Improved methods of carburetor adjustment will be strongly in evidence, and it is anticipated that the vacuum type of fuel feed will be used almost universally.

ELECTRIFICATION AND TRANSMISSION

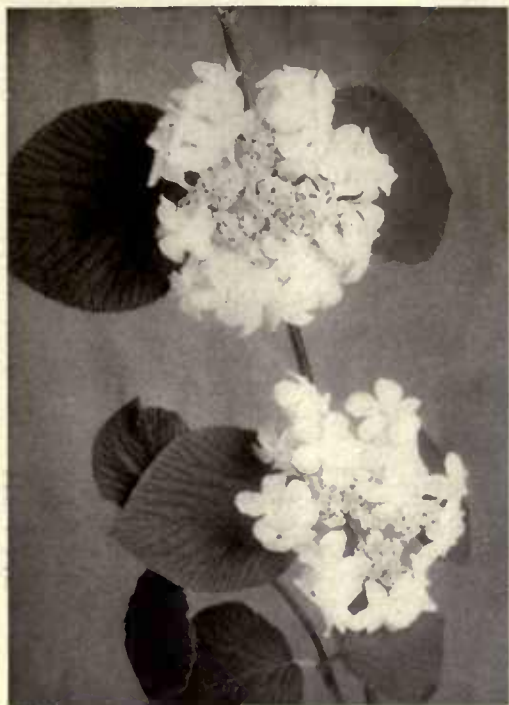
All cars, except the very low-priced productions, will be fitted with engine-driven tire pumps, and it is estimated that ninety-nine models out of each hundred will be fitted with electrically-operated starting and lighting systems of improved type and greatly reduced weight. As a rule the ignition will be cared for by the general electric system, the individual magneto being used in comparatively few cars. There is a strong tendency towards simplifying methods of lubrication, oil bolts with reservoirs taking the place of the conventional grease cups in some cases. An almost revolutionary development in this direction is the introduction of a system whereby the work of filling up with lubricant is rendered necessary only about twice a year.

The only opponents to the almost universally employed selective type of transmission are the magnetic and the hydraulic types. The former has been developed to a point which apparently closely approaches perfection, and it seems likely to attain popularity in the near future in a marked degree. The hydraulic system, although not by any means new in principle, has not been developed to any extent in its possible relation to the pleasure car. It may, however, prove to be a force to be reckoned with before very long.

GARDENING WITH THE CAR

Wherein the Lover of Native Shrubs and Plants Finds Endless Pleasure

CAROLINE M. RICE



The common hobble-bush, one of the viburnum family, shows handsome white flowers and large leaves turning red in autumn



Shad-bush is one of our best and earliest flowering wild shrubs. Its white blossoms open almost before the leaves



Among the dogwoods, considerable variety is available for the maker of native gardens. This is the alternate-leaved form.

NATIVE gardening for the amateur is a new art, though the soft beauty of the landscape work in our modern city parks has become a source of refreshment and pleasure to thousands of people. But the fact is not realized by many people that the high-priced artists who have created it get some of their best effects by copying directly from nature and frequently use exclusively native flowers and shrubs. These very plants are growing wild and free in our woods and along our country roads. Almost everyone is somehow or other within reach of the country, especially by motor, and the art of landscape gardening need not be given over entirely to the professional if we once begin to appreciate the possibilities of our woodland plants.

One of the greatest joys in native gardening the amateur finds in gathering his own material and working out his own design. If he wishes to develop it without professional aid, he will take pleasure in the designing of open spaces and banks of greenery. And the procuring of the desired plants and vines year by year may lead—particularly if he has a useful automobile and some boys and girls to assist in the search—to woodland expeditions of long remembered benefit and delight.

WHAT NATIVE GARDENING MEANS

The new native planting does not consist in placing specimen plants of one's favorite flowers in uncongenial proximity in hard formal beds, to be laboriously sheltered through the winter in hothouses or renewed every year with labor and expense. Once planted it requires little care beyond occasional pruning. The plants, growing in their native habitat, withstand undaunted the summer's heat and winter's cold. Moreover, whereas the cultivated garden is a mudbank, as someone says, for half the year, this with its varied foliage and its winter color in stems and berries has a new beauty with every season. It has permanence, it has virility, it is in harmony with the spirit of the locality.

"The lawn is the canvas on which the home picture is painted." If the house and

trees give the picture its main accent, it is the lawn spaces and the massing of shrubbery that give the final effect of symmetry and of light and shade. Nature's methods are followed as closely as possible. Harsh, ugly foundation lines disappear behind heavy plantings of shrubbery. Bed lines are never straight nor geometrical, but curve irregularly with careless grace. Flowers in masses give high lights of colors.

The size and situation of the grounds will determine whether one should leave open vistas, as is possible with plenty of space or on a hillside, or enclose a small yard with privacy to shut out the sight of ugly walls and surroundings. With small grounds the gardener should not attempt to get in miniature all the effects of a park, but should select one or two simpler ideas and carry them out. In the end, whether the place be large or small, if he follows the correct general principles, he will give his grounds a distinction that was lacking under the old treatment of formality and restraint.

COLLECTING THE PLANTS

When the amateur native gardener has worked out a design suitable to the ground he is to develop, he next considers what vines, shrubs, flowers and trees can be found in his locality suitable to his purpose. If he thinks there will be little material at hand, let him try what can be done within ten miles of his home, and he will be pleasantly surprised. If he is possessed of the true nature lover's spirit, he may develop the enthusiasm of a collector.

Yet it is well to remember to have a conscience as to where the plants are obtained. The immediate roadside should never be despoiled, nor any woodland nook shorn of

its beauty. Sometimes permission should be obtained from the owner of the property. As the fall is generally the best time for transplanting, one possible method of selecting is to go through the woods or meadows when the plants are in their prime, marking choice specimens with bits of tape or colored wool. These can be noted and procured later at the proper season. One advantage of seeking one's own plants is that it takes one to see the woods under the changing lights of the varying seasons of the year. Even trees do not present too difficult a problem for the amateur landscape lover; he is planting for the future.

The shrub planting is a very interesting part of landscape work. The shrub border serves with softening effect as a background, as a boundary, or for foundation planting as against the house, and if properly selected is attractive on its own account at all seasons of the year. In spring the blossoms begin, to be followed by a variety of shades of massed foliage and late summer flowers; then its scarlet, gold and purple leaves give an autumn tone, while bright berries and even stems of striking colorings give pleasure in a dreary winter landscape.

WILD SHRUBS AND VINES

Our countryside affords a great variety of shrubs excellent for these purposes. Counted as small trees or tall shrubs for the background in the taller border are the larger varieties of sumac, handsome with their plume-like red fruit panicles; the sheep or nanny-berry; black haw holding aloft its white summer flower tufts and conspicuous fruiting, and the sassafras, which turns to soft orange and red in autumn. The elderberry is beautiful with its fragrant white flowers and purple berry clusters. The hazelnut droops its long catkins in early spring and later bears its nuts in oddly-ruffled fruit husks. The bright yellow blossoms of the witch hazel come very late in the fall. The dogwood, especially desirable, has white flowers, but berries and twigs of various colorings according to the variety. The stems of the willows, too, add to the winter garden. The viburnums—arrow

wood and the high bush cranberry—are especially good.

Of the medium sized shrubs the coral berry, or Indian currant, is most useful in all landscape work, covering steep banks and mingling its berries in the border. Others are the maple-leaved viburnum and the fragrant sumac. Wild blackberries and raspberries can be used. Chokeberries for a loamy soil (the black and the red planted in contrasting groups), and lead plant for rocky slopes are both valuable for massing. But wild roses should be a chief delight, and there are many varieties. The prairie rose, very hardy, with profuse blossoming and bright red hips, is the best of all.

PLANTING ARRANGEMENTS

For the best effects in the shrub border too much sprinkling in of the different kinds is not good. Better is a massing in groups of a dozen or more of one sort, with three or four plants of unusual character scattered through to accent the different seasons with their blooming. Some attention must be paid to the nature of the ground, whether it be wet or dry, of light soil or rich, or shady or exposed, as certain shrubs require special conditions. Most of the varieties mentioned will grow in a wide range of soil. As for pruning it should be done not all at once in the spring, but from time to time after each sort has done blooming. Of shrubs that attract wild birds, it is known that the elderberries are used as food by fifty-seven varieties of birds and the dogwood and sumac by forty-seven each. Wild cherries, too, are good for this.

What charming effects can be secured with vines! The sunny porch is shaded, the shady porch is framed in clambering festoons, an unsightly wall transformed into a fall of living green; an airy pergola tosses

ALL-YEAR NATIVE SHRUBS

- Silky dogwood (*Cornus sericea*)—White flowers in June; light green foliage; orange and purple, blue berries in autumn; purple stems in winter.
- Grey stemmed dogwood (*C. paniculata*)—White flowers in June; dark green foliage; rose to orange, white berries in fall; grey stems in winter.
- Arrow-wood (*Viburnum dentatum*)—White flowers in May or June; true green, glossy, dentated leaves; rich purple, bright blue berries in fall; light brown stems in winter.
- Sheepberry (*Viburnum lentago*)—Creamy white flowers in June; light green, glossy leaves; orange, with large blue-black berries in autumn; grey stems in winter.
- Highbush cranberry (*Viburnum opulus*)—White flowers in May and June; red-green leaves; purple and bronze with brilliant scarlet berries in autumn; light stems in winter.
- Ninebark (*Spiraea opulifolia*)—White to cream flowers in June; yellow green foliage, red seed pods in July; yellow in fall; light tan, peeling bark in winter.

PLANTS FOR FLOWERS, FOLIAGE OR FRUIT

- Elder (*Sambucus Canadensis*)—Large lacy umbels of white flowers in July; black berries in August.
- Wild roses (*Rosa blanda, setigera*, etc.)—Pink flowers in May, June or July; red fruits in fall or winter.
- Wild crab-apple (*Pyrus coronaria*)—Pink flowers in early spring.
- Redbud (*Cercis Canadensis*)—Purplish pink flowers in April and May.
- Witch-hazel (*Hamamelis virginica*)—Yellow flowers after leaves have fallen in October, November and December. Foliage yellow in autumn.

OTHER GOOD PLANTS

- Smooth sumac—Good all season for beautiful foliage which becomes brilliant red in autumn. Attractive red seed pods.
- Fragrant sumac—Fragrant, very dark green foliage; pea-size red berries in July.

respond attractively to cultivation. Among the most vigorous and beautiful of native vines is the wild grape. This should have plenty of room, as it often grows to a height of 40'. For a pergola it is very handsome, the long sprays of well shaped and expectant tendrils swaying gracefully from the denser masses.

FLOWER SORTS TO GATHER

As for flowers, here our garden is so different from the old flower bed type that our grandmothers might have asked where the garden was! That is it—it is nowhere, for it is everywhere; the whole place is a garden. And instead of herding flowers to some small remote space to which one may occasionally find one's way, we have them banked under or against the shrubbery, running down a hillside, or colonized in an open space beneath the trees, perhaps rioting in a green and unexpected nook; clumps and masses of wild asters, phlox, bluebells, wind flowers or wild lilies. To those who love them these wild flowers have a more delicate and spiritual beauty and grace than the cultivated species.

Other native flowers are columbines, coreopsis, and, near a waterside, wild blue flag, the handsome hibiscus, bearing flowers 3" or more across (it is useful, too, as a border shrub), and the modest but free blooming little spider-wort. A handsome eastern garden has a walk massed with yellow cone flowers, which are among our commonest wayside blossoms. Goldenrod in its many plummy varieties is effective, but it impoverishes the soil, killing its weaker neighbors, and can be introduced only sparingly. These prairie flowers grow in their native habitat, with a protection of tangled grass roots and decaying vegetation. Wild flowers are best moved in the fall, set out in the afternoon, and shaded a few days.



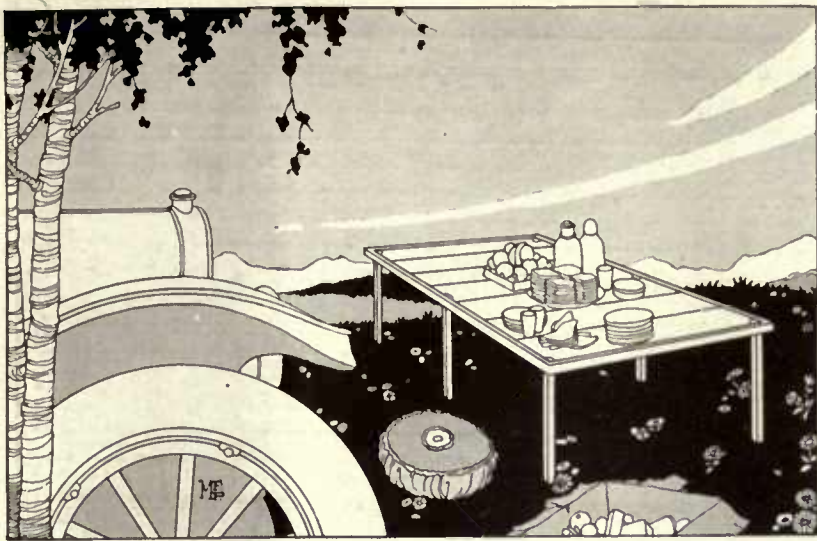
The flowers of the string cherry are followed by fruits beloved by the birds



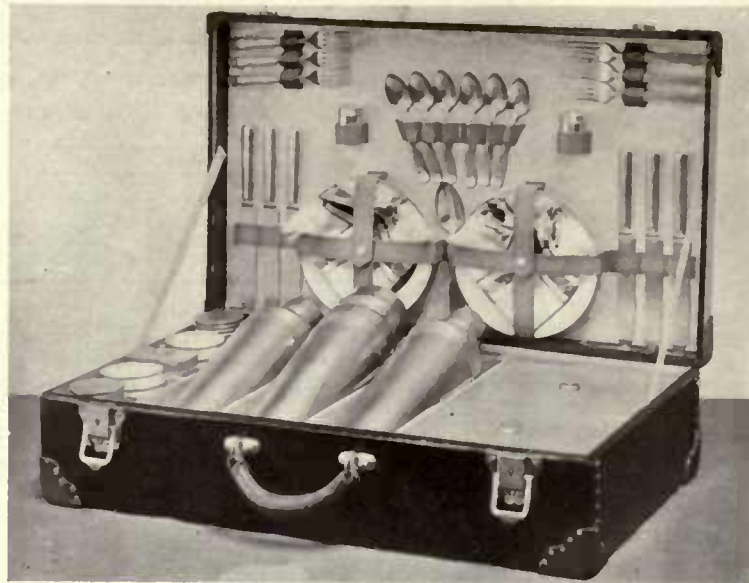
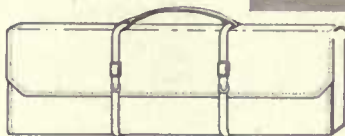
The red berried elder blooms a month or two earlier than the common kind



Pin cherries grow from 20' to 40' high; their flowers come with the leaves



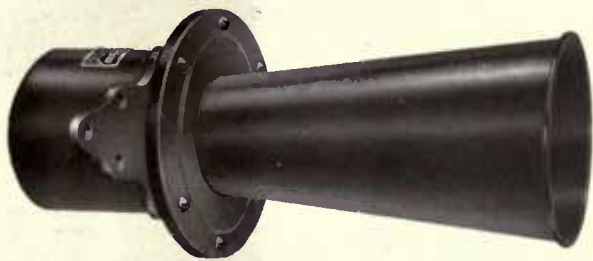
Folded up, this table occupies only 1½" x 9" x 24". Unfolded it is a complete table 2' wide by 4' long, amply strong for luncheon parties. The wood is birch. All metal parts are rust-proofed. \$5



The latest thermos suitcase is a restaurant for six people. The case is wood covered with glazed Therduc. Complete with three bottles, two metal food boxes, sugar box, butter jar and six sets of spoons, forks, knives, etc. \$45

ULTIMATE TOUCHES OF MOTOR COMFORT

As manufacturers confess their inability to improve the machinery, they have turned their energies to improving the comforts and conveniences of the cars. These are a few of their efforts. For the names of shops address HOUSE & GARDEN. They may be purchased through the HOUSE & GARDEN Shopping Service, 440 Fourth Avenue, New York City



The O. H. Klaxet may be used either outside or in, being driven by motor and making a racket to be heard half a mile away

The binding is soft, white washable rubber, the lights green and amber or orange and amber, making a restful, convenient goggle. 75c.



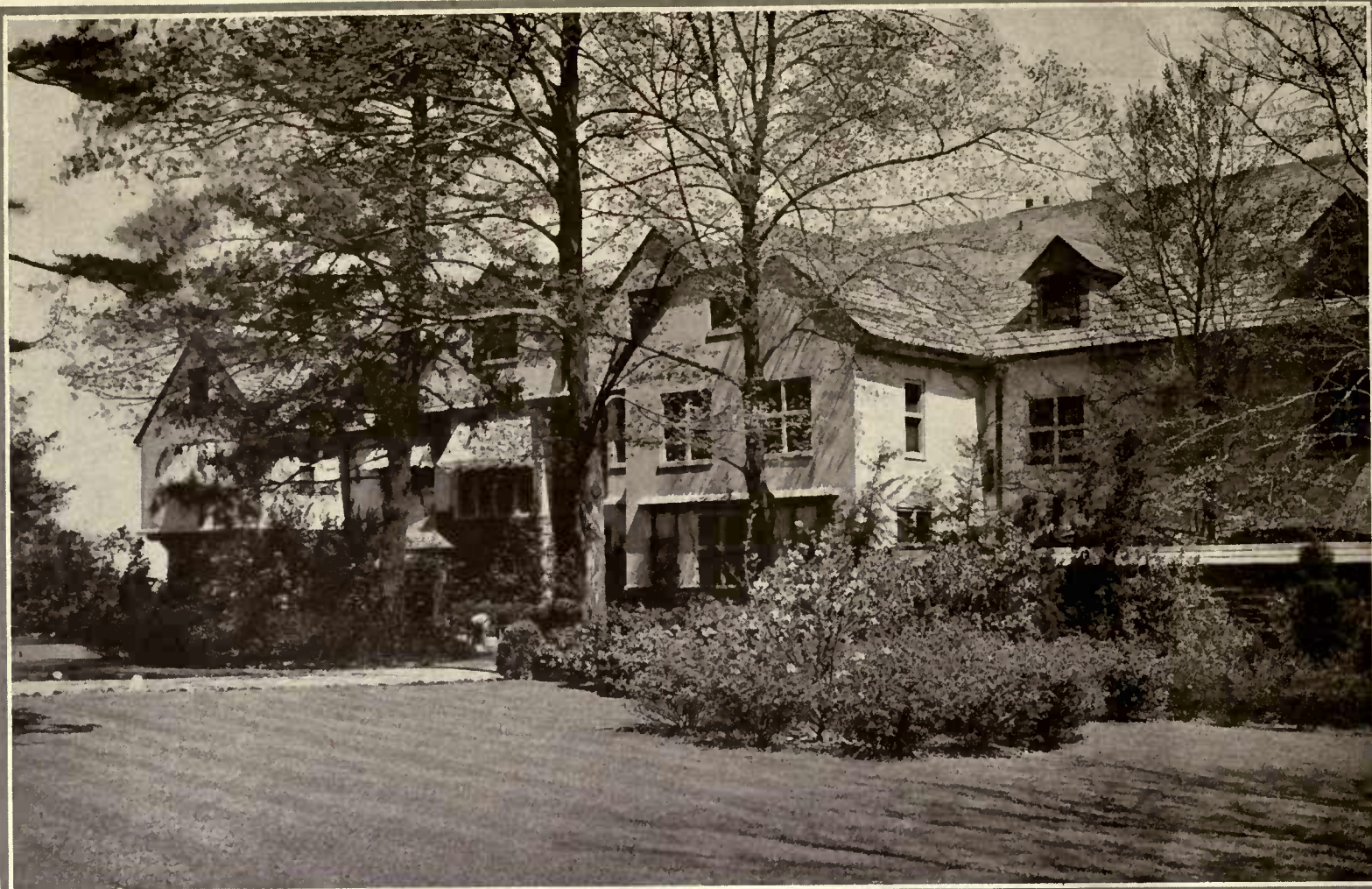
Designed to go under the hood, the O. H. Klaxon is a powerful horn with a motor that makes 30,000 noise contacts a minute



The top tray of this auto wardrobe trunk is so made that it can be left standing. Made of heavy coated black keratol and leather



Designed for cars with limited tonneau space, this running board motor restaurant is equipped with two Thermos bottles, food jar, two metal food boxes and six sets of forks, spoons, knives, etc., \$50. For seven persons, \$1.50 extra



The house stands at the top of a slight rise with broad lawns stretching about it on all sides. Dense shrubbery planting and tall trees in the immediate vicinity of the terrace assure privacy. The construction is plaster over stone; the architecture, modern English domestic based on Tudor precedents with a strong Italian feeling incorporated



From a decorative standpoint the music room is an unusual but successful combination of periods. The furnishings are mainly Adam and the room is a mixture of Adam and Italian Renaissance

“BROOKFIELD”

Meritorious For Its Architecture, Its
Furnishings and Its Garden Setting

WILSON EYRE & McILVAINE, *architects*

The east terrace is paved with slabs of native stone. In the middle is a marble basin surrounded by a design in vari-colored tiles. Striped awnings and box trees lend intimacy



In the library the plaster walls are sand finished, the same tone enriching the moulded plaster ceiling. The curtains are casement cloth. The woodwork is confined to the built-in bookcases and the chimney, the oak being simply paneled with classical pillars at either side. The room may be characterized as having a strong Tudor feeling



In one of the bedrooms is a set of black and gold lacquer decorated with Chinese designs, while the chair is Queen Anne, the lines of the bed are unusual but suitable for that type of decoration

A COUNTRY HOUSE

The Residence of Jay Cooke III, Esq.,
at Chestnut Hill, Philadelphia

The English spirit that characterizes the other rooms is maintained in the dining-room. Here is used an excellent set of Chippendale. The window shades are of the old-fashioned painted type



IN 1492 Columbus discovered America. About 400 years later Americans discovered the country. It came about somewhat in this fashion:

Groups of idealistic young men, many of them still sporting their senior honors, began to burn with a great zeal for social uplift. They saw the crowded cities, and wept. They saw the shoddy output of American factories and American factory life, and set themselves to right matters. The road to salvation, they pointed out, led back to the land. Having found that road, they themselves walked upon it, as an example to the nation. In various sections of the country sprang up communities, many of them co-operative and communistic, devoted to reclamation of farm lands, the revival of handicraft and the intensive simple life.

The papers were full of it at the time. Likewise was the market flooded with all manner of handmade articles—rag rugs, bayberry dips, Colonial chairs and pottery. . . . Then, somehow, the movement petered out.

THE town of M—— in the Connecticut Valley was the center of just such a community. Now M—— is no different from a dozen other New England villages. It consists of one main street and a sprouting of muddy side lanes. On the common stand the two churches, the postoffice, the general store, the hotel and the town hall. The houses are all painted white with green shutters. The inhabitants are either very old or very young, for the youths seek the city as soon as they reach the earning age. The only organization, apart from the Dorcas Circle and the Grange, are a Thief Detecting Society, with a history as ancient and honorable as the Ancient and Honorable Artillery of Boston—and as useless; and a safe and sane Shakespeare Club which meets once a month to read aloud from a Bowlderized edition, the men of the class re-reading the passages out of an unexpurgated copy the next morning in the back room of Bart Simm's general store. It goes without saying that life in M—— is truly rural—to the *nth* degree of *x*.

To this town came a band of zealous young men. They bore the torch of the great movement. And they were sincere, do not be mistaken, and hard-working and self-sacrificing. Land was bought, a co-operative mill erected and the community started in on its handmade life. The natives viewed these newcomers with suspicion, but when reporters began traveling all the way from the city to write up the movement, they were won over. M——, which had not been on the map since the Indians held a massacring festival there several generations back, blossomed in this effulgence of newspaper publicity. Moreover, the movement showed progress; newcomers joined the band; the natives lent their aid. It looked as though the world was going to be saved. America stood a good chance of having her cities depopulated and her factory problems solved.

To-day the movement is rarely mentioned in M——. The natives dismiss it with few words. In a barn down the brook the hand looms are falling to bits and the hand presses and the bayberry dip moulds and the potters' wheels are all rusting away. Some of the men are left; they have gotten their feet on the earth and they form the nucleus of a delightful intellectual circle.

The movement failed, failed as it did in a dozen such centers. And yet, despite the failure of these zealous backers to the land, America has seen a steady increase in country living and farm reclamation during the past decade. The problem the dreamers were helpless to solve is being gradually solved to-day. What they tried to do by hand is being accomplished by machine. Modernity triumphed over mediævalism.

Salvation still lies along the road that leads back to the land, but the men and women are being led there by the automobile. In short, it is the Gasoline Trail that leads back to the land, for the automobile has made country living possible for the city man, and he delights in his new-found existence.

BACK BY THE GASOLINE TRAIL

people will put up with on the road. And you can also trace the trend of a nation's life by following traffic to its destination. The Korean ox team lumbering along through the slough of mud is as striking an epitome of Korea as a twin-six bowling down a macadam stretch is of America. The Korean team goes to a farmhouse that is about as tumbledown as the road and as out of date as the oxen; and the twin-six turns into a place that is relatively as modern as the macadam it has spun upon.

The Gasoline Trail goes as far back to the land as the roads will allow, and every step of its way is marked with progress. At first it boomed the suburbs. To-day it is booming the country, the better roads stretching out farther and farther from the city. At present no less than 6,000,000 families live on farms in this country, and the number is increasing.

There are to-day more gentlemen farmers than a decade ago, more old country places being renovated and rebuilt to suit modern living, more country villages taking a fresh lease on life because of the influx of up-to-date ambitions and wide-awake views brought them by new inhabitants from the city.

No one dares prophesy what the end will be. Doubtless the price of cars will come down even lower than the reachable prices of to-day. Doubtless some modern magician will find a cheap substitute for gasoline. In that day our 2,500,000 automobile owners will leap to 5,000,000. While this will not clear the slums or solve factory conditions, it will mean a greater migration countryward. City folk will become convinced that fresh air is better to breathe than smoke and grime, silence better than racket, fresh vegetables better than canned, flowers from one's own garden more pleasing than flowers from a corner florist. Once convinced of this, the joys of a handmade country life will seize them, and what the dreamers of the 90's strove to do will be accomplished

in good time. Already the light is upon the horizon; but it is the glow from electric headlights. Already the host is heard moving; but it is the hum from countless motors. The old order changes, yielding place to the new, and Ford reveals himself in many ways.

BUT to return to M——.

The only benefit it derived from the invasion of the Back-to-the-Landers was the publicity, the tiny circle of intellectuals and a wealth of wisdom anent the inability of some folks to pay their bills. M—— is scarcely any better to-day for the community having lived there. But M—— is better for the men of the town who have bought automobiles, for the farmers thereabouts who have aspired to flivvers and for the tides of automobile traffic that pour back and forth along the one long, house-lined Main Street. The automobile has made M—— "loosen up," live down the parsimonious reputation of its New England forefathers. It has made the county officials fix the roads and keep them fixed, and it has brought a host of people to the town who never before heard of the place. Ten years from now the youths will be content to remain in town. Already,

when you talk to the natives, you do not hear them complaining about how hard it is to live up there away from all the city fun and convenience. For this the automobile does. For city folks it makes country living possible and for country folks it makes country living livable.

Life in M—— is beginning to look up with a vengeance. It broke out into a town masque last year, and Shakespeare is being played *al fresco* (from the unexpurgated) by otherwise staid and theatre-abhorring natives. This spring the Thief Detecting Society aspired to—and accomplished—a seven course dinner, served just the way banquets are at the Waldorf. The latest dispatch brings the news that the town fathers have clubbed together and purchased a fire engine—not one of yer old horse-drawn ve-hickles, by Heck, but a brand-new, sure-enough, honest-to-goodness automobile fire in-gine!



HERMITAGE

*Oh, for a country place I know
Where elms stand in a windy row
Where larches frame the crimson sun
And maples turn vermilion
And branchy oaks stand wide and still
Each like a green, inverted hill.
There when I'd dreamed a day or two
I'd have a room made neat for you—
For trees, they are such lonesome things
With all their leaves and whisperings!*

HARRY KEMP.



Wilson Eyre & McIlvaine, architects

A GARDEN THRESHOLD

It is best to come into a garden by slow degrees. The grilled gate, the low steps, the shadowed path—by such stages is the beauty reached. This is the progress of one who visits the garden that surrounds the residence of Jay Cook III, Esq., at Chestnut Hill, Philadelphia



In the fully open blooms of *Lilium tigrinum* the petals curl back until they almost touch the base of the flower



L. Canadense, var. *flavum*, is an easy-to-grow yellow sort



A transparent carmine red, seeming to be laid over white, characterizes the Turk's cap *L. speciosum*, var. *rubrum*

CONSIDERING THE LILIES

The Flower of a Hundred Sorts Which Always Come True
A Score of Good Varieties for the Garden

GRACE TABOR

NOTWITHSTANDING all its subdivisions and subgenera, the lily has one striking peculiarity: it defies hybridization—or it has seemed to, thus far. All the lilies in the world appear to have been created by divine fiat, and finished. And man's efforts and interferences are, in their case, of no avail in changing them.

This is not to say that no hybrids have ever been grown. There have been a great many, as a matter of fact, for growers are by no means satisfied with what Nature has done for us in the way of lilies, any more than they are satisfied with what she has

done in the way of other plants, wide world over. The hundred-odd species and varieties which she has furnished are regarded by man as only a good beginning.

But though crossing has been accomplished hundreds of times, and seed has developed from such crossings which, being sown, has duly sprouted and produced tiny lily plants unlike either of the parents in appearance and unlike each other, blossoming time brings only the same old flowers. Verily it is a mystery.

Only one in all the long list of lilies is suspected of being a hybrid; and that is suspected only because it is not found wild anywhere in the world, while all the others are. Not being able to locate the place of its nativity, botanists are driven to the suspicion that this old Nankeen lily—*Lilium testaceum*—may be a cross between the true Madonna lily of southern Europe and *Lilium Chalcedonicum* of Greece.

DIFFERENT TRUE FORMS

Most familiar of all forms, because we all know it in the common tiger lily of old dooryards, is the "Turk's cap"—literally just that. In this form the petals, or perianth segments, as they call them in lilies, are curved or rolled back until their tips almost touch the base of the flower where it joins the stem. In some species the evenness of this rolling back or recurving is quite remarkable, while in others it is noticeably irregular. The tiger lily is one of the latter, its segments frequently showing a twist as well as the recurve.

The plant which everyone knows as the Easter lily in this part of the world, but

which is not the true Madonna lily at all, is probably the next best known lily; and it may stand as the representative of the next form—the funnel or trumpet shaped. In this the segments curve outward from the rather long tube of the flower, but do not recurve so decidedly, though in some they do a little. The flowers, however, are distinctly like a trumpet when analyzed.

The two remaining forms are practically only one, the difference being in the way the flowers hang on their stems rather than in their shape. Spreading and but very slightly outward curving, their segments are formed



The "gold banded lily of Japan" is white with golden bands, and studded with purple spots. The flowers are 6" or 8" across



Nearly pure white, *L. speciosum*, var. *album*, is a strikingly handsome lily, though less thrifty than the red form

to make them look like dainty bells in their outlines; but one group is upstanding, forming natural cups or chalices, while the other droops and nods and sways for all the world as if it were actually a set of elfin chimes. So the first is called the cup or chalice form, while the other is appropriately known as bell shaped.

THE COLORS OF LILIES

Thus we come to color. Well, there are just four distinct colors, including white, in the lily tribe, though there are several gradations which some list as separate colors. There are three degrees or shades of yellow, and there are red, pink and white. Some of the yellows are pale; some lean so to red that orange-scarlet results; the reds are all scarlets save in the *speciosum* and *Japonicum* strains; and the pinks are all rosy or with a tendency toward mauve rather than the salmon shade. Thus there are really two distinct reds to be considered: the scarlet, and the American Beauty rose or Burgundy red. All of the pinks are related to the latter, and are hideously inharmonious with the former. So immediately it is apparent that these *speciosum* or Melpomene lilies must never be associated with any but the white lilies or others of their own kind; for there are no colors that clash more unpleasantly than do these two separate reds.

At last we come to the final division of the lily family—the easy-to-grow and the not-easy-to-grow. With the former before you and the latter eliminated altogether, you are then ready to make your own especial selection, fairly forewarned.

EASY SORTS TO GROW

Right at the beginning we must put *Lilium elegans*, from Japan. This may be classed as orange, though it is not always just that, being what growers call "variable." It is an erect or chalice lily, with several varieties. The one called *fulgens* is really very splendid, a deep orange-red. Another is *atrosanguinum*, darker and a true, deep, rich red—of the scarlet alliance, always remember. Variety *alutaceum* is a good clear yellow, while *bicolor* is yellow at the center and red farther out. Any one or all of these are practically as easy to grow as grass; you can hardly fail with them.

Running a close second to *Lilium elegans* and its varieties is the Chinese *Lilium concolor*, which is bright scarlet, and its va-



The Madonna lily is superb in color and form. Take special pains to keep it free from disease after growth starts

riety *parthencion*, which is a clear, true yellow. Confine yourself to one or the other of these species. There is not sufficient difference between them to warrant having both in one garden.

In the rose-red division *Lilium speciosum*, another from Japan, is supreme, and every garden ought to have a clump or mass of these, planted where you cannot see them and the scarlet lilies at the same time. For myself, I like them better than I do the more brilliant and glaring reds. *Lilium speciosum*, var. *rubrum*, is said to be more hardy and thrifty than the type (*L. specio-*

sum), but I have found them both perfectly satisfactory and no one will have any difficulty with either, I am sure. The type is almost white, overlaid with a delicate pink flush and dotted with rich red spots. It is a magnificent flower, indeed. The variety (*rubrum*) is a transparent carmine-red which also has the effect of being laid over white.

The darkest of all lilies is *L. Brownii*, held by some to be not a distinct species, but only a variety of *L. Japonicum*, being native to the same parts of Japan. Happily this is an "easy-to-grow" and especially recommended to beginners by the authorities. It is not as showy as some, but nevertheless is very attractive, for the inside is white, while outside it is deep red-purple, and the flowers are large and fine. It belongs to the trumpet-shaped class, as do all of the lily family that are white on the inside.

To this class the Easter lily of to-day belongs—*Lilium longiflorum* or *L. Harisii*, according to whether the bulbs have been grown in Japan or Bermuda. The flowers of this are much longer than those of any other white lily that will grow in the garden, and it is as fine a garden lily as it is for pots, forced at Easter time—if you get healthy bulbs. To do this, buy *L. longiflorum* rather than the bulbs of *L. Harisii*, for the Japan grown bulbs are not likely to be diseased, while those from Bermuda are almost sure to be.

DISEASE PREVENTION

This Easter lily of to-day is not the true Madonna lily. This is seldom seen now, for its susceptibility to disease has made it unpopular. Then, too, *L. longiflorum* forces much more easily, and everyone seems to think an Easter lily must be a lily in a pot in the house at Easter time.

As far as the disease is concerned, it is with a lily just as it is with any other plant; there is absolutely no use in trying to cure a disease, after it has once taken hold. The only cure for plant diseases is prevention; therefore, to grow Annunciation lilies that are healthy and free from disease they must be kept healthy and free from it, from the instant they stick their heads above ground, by early and frequent sprayings with Bordeaux mixture. This gives the spores which cause the disease no opportunity to germinate, and this is absolutely the only way to control the situation.

(Continued on page 52)



The rather insignificant flowers are borne in upward curving clusters at the ends of horizontal, leafless stems



A single tall stalk rises from the basal leaves. This *Agave werklei* is a "century plant" and dies after blooming



Bulblets form on the flower stems and, dropping to the ground, take root and spring up after the parent dies

THE AGAVE — A STUDY IN SELF SOWING

Photographs by Dr. E. Bade

SILHOUETTES OLD AND NEW

Which Answers the Question of Who
was Silhouette and Why and How
Silhouettes were Made and Collected

GARDNER TEALL



Sarah, Dutchess of Devonshire. A silhouette to which has been added defining lines of white



In many instances the black was stippled on instead of being laid on flat, giving this effect

NEARLY a century and a half ago Johann Kaspar Lavater, of Zurich, wrote his famous work on physiognomy, laying great stress therein on the power of the outline of the human profile to express traits of character. That was before the silhouette had come to be known by this name. Then it was generally called a shade. "What," wrote Lavater, "is more imperfect than a portrait of the human figure drawn after the shade! And yet what truth does not this portrait possess! This spring, so scanty, is for that reason the more pure."

The silhouette offers a delightful field for the collector to browse in. Not only is the silhouette portrait, genre-subject or landscape, artistically interesting, but silhouettes are not difficult to acquire as compared with many other objects that attract the collector's fancy. Of course genuine original examples of the work of the most noted silhouettists have been in demand these many years past, and the prices for such specimens is higher in consequence than for unsigned or unknown silhouettes. However, a very interesting plan is to combine the new with the old, to collect modern silhouettes as well as antique ones, for it is well to remember that modern silhouettists display a skill in this artistic craft that does not suffer in comparison with the earlier silhouette cutters. It is an art that has endured.

As to the origin of the silhouette, tradition has it that Korinthea, daughter of Dibutades, who lived about 600 B. C., found the affections of her lover waning and realized that she would soon be left alone. In her sorrow she traced the outline of his shadow against the white marble wall one day as he sat by her side. Thus, Pliny tells us, she sought ever to hold his image before her sight. Poets and painters alike have immortalized the pretty story. Benjamin West, Mulready, Le Brun and many others have employed the subject in their pictures, so there is no lack of evidence.

WHO WAS SILHOUETTE?

For a long time silhouettes were, as has already been noted, referred to as shades. Often, too, they were called shadowgraphs.

Just how the name silhouette came to be attached to shadow pictures is interesting to note. Etienne de Silhouette (sometimes the name is spelled Sihouette, without the l) was a French Minister of State who was born in 1706 and died in



For some time German and Italian artists have been using silhouette drawings for illustrations. Little Red Riding Hood, however, is not intended for a Nubian



A German silhouette illustration of Jordine and Joringel, by D. Polster, showing the delicacy of effect attained by fine lines and scroll-like curves on a white ground

1767. He was secretary to the Duc d'Orleans and was one of the Commissioners appointed to settle the Franco-British frontiers in Acadia in 1749. That was before his appointment as Contrôleur General, which was made in 1757 in the face of great opposition, as his economical traits were not relished by the extravagant nobility. To Madame de Pompadour, I believe, the credit should be given for obtaining the appointment. Some day, perhaps, the world will come to understand how the Pompadour saved France as often as popularly she is thought to have ruined it. In the first twenty-four hours of Silhouette's ministry economies to the extent of seventy-two million francs were effected, it is said. Before long those opposed to him denounced his economies bitterly. He was called the Miser of France, Prince of Penury, and so on.

However, he persisted. As a result Silhouette, as a name, came to be applied for a time to all cheap things. Etienne de Silhouette died in 1767, but the memory of his economies outlasted his policies and found his name a byword abroad as well as at home. When the fashion for cutting portrait shades was at its height in England about 1825, the art was given the name of the French Minister who had died over fifty years before! And the name has clung.

THE EARLY SILHOUETTISTS

In those days the portrait painters (that is, the less well known ones, not the masters) found the profile shade portraits so skilfully cut were hurting their own business by reason of the very cheap prices which even the best of these new-art producers charged. I venture to say that professional jealousy lay at the bottom of attaching Etienne de Silhouette's name to something he had nothing to do with!

The art of the silhouette was by no means a new thing to England in 1825. As far back as the time of William and Mary Mrs. Elizabeth Pyberg did silhouette portraits of the King and Queen. With Korinthea she shares the honors of feminine fostering of the art, and so do the later followers, Mrs. Opie (wife of the celebrated painter), Mrs.

Leigh Hunt, Minna Brandes (Berlin, 1765), Mrs. Beetham (London, 1785), the Empress Maria Theresa, the Princess Elizabeth of England (daughter of George the Third), Eleanor Park Custis (step-daughter of George Washington), Mrs.



A country carnival, after the German fashion, vividly portrayed in solid shadow-graph by Ferdinand Staeger

Lightfoot (Liverpool 1785) and the famous American artist, Mrs. Patience Lovell Wright, who was born in 1725 and lived in Bordentown, New Jersey, afterwards in London. Of her work Horace Walpole spoke in highest praise.

HOW THEY WERE MADE

Probably the heyday of the art of the silhouette in England was marked by the work of John Miers (1792-1827), of Charles of Rosenberg and of Mrs. Beetham. Some of the silhouettes were cut out of black paper and pasted on white card. Others were outlined on card, ivory, plaster, bone, silk, glass, metal, etc., and filled in with black or occasionally gold, silver and flat color. Some of the silhouettes were small and others almost microscopic. Again, a fashion obtained with early American silhouette makers of cutting the shade portrait out of the center of a white card and then backing the card with black cloth or paper which showed through the opening and thus formed the silhouette. Silhouettes of this sort were practically unknown in England, however. Another mode of making silhouettes was to paint them with a mixture concocted of pine soot and beer on the inside of convex glass surfaces backed with ivory colored plaster. These, of course, were very durable.

In Germany and in other countries mechanical devices were invented to facilitate the making of silhouettes. When such machines were employed the sitters would be placed so that their shadows would fall, life size, upon convenient screens. The outlines were then drawn. Afterwards, by means of a reducing pantograph, the large



By means of a reducing pantograph the large shadow outline was brought down to miniature



An old woodcut showing the first step in making the silhouette. Some of the artists turned them out at the rate of two a minute

the words "Bache's Patent." Bache did silhouettes of many Salem, Massachusetts, worthies. Indeed, Salem seems to have had a hankering for silhouettes, and silhouette exhibitions were held there in various years from 1791 to 1801. Doyle, who did a silhouette of Samuel Foster of Boston Tea Party fame, was Boston's only local silhouette artist of note.

LATER SILHOUETTISTS

Of all silhouette artists, however, Auguste Eduart, a Frenchman born in 1788 who sought refuge in London in 1815 after the Napoleonic disasters, was the most popular. Eduart earned a living teaching

French in London until accident disclosed to him his ability to make silhouettes. After the death of his wife in 1825 he set to work making these shadow pictures, and his skill and success were extraordinary. For a full-length he charged five shillings, for the portrait of a child under eight, three shillings sixpence, and for a bust silhouette two-and-six. In 1839 he came to America and did silhouettes of all the notables of the day. Four years before he had published his "A Treatise on Silhouette Likenesses," a rare volume and one eagerly sought today by collectors.

William Henry Brown, who was born in Charleston, South Carolina, in 1808 and died in 1883, was the last of the old school of American silhouette artists. He gave up the art in 1859. Brown was a quicker cutter than Eduart. From one to five minutes was the time he gave to a silhouette. His "Portrait Gallery of Distinguished American Citizens," illustrated in silhouette, was

(Continued on page 50)



The silhouette has found place in Japanese art, being used effectively in two values or shades of intensity

shadow picture was brought down to miniature and finally cut out or filled in with black pigment, as the artist elected.

Probably cutting out was less common a mode of procedure than filling in with paint, judging from the various antique examples that have been handed down to us. One of the best known of these cutters was William James, "Master Hubbard," an English boy who at the age of thirteen began the art, exhibiting extraordinary skill. At seventeen he came to America and settled in Boston, finally abandoning silhouette cutting to take up portrait painting, influenced by Gilbert Stuart. Master Hubbard's fee for cutting a portrait silhouette was fifty cents. The time he took to make one was seldom over half a minute! Charles Peale Polk, nephew of Charles Wilson Peale, in Philadelphia; Doolittle, Dewey, Master Hanks, Griffing, William Bache and William King in New England; J. F. Vallée and S. Folwell in Washington, were other famous silhouette artists in America. On the Bache silhouettes one generally finds embossed

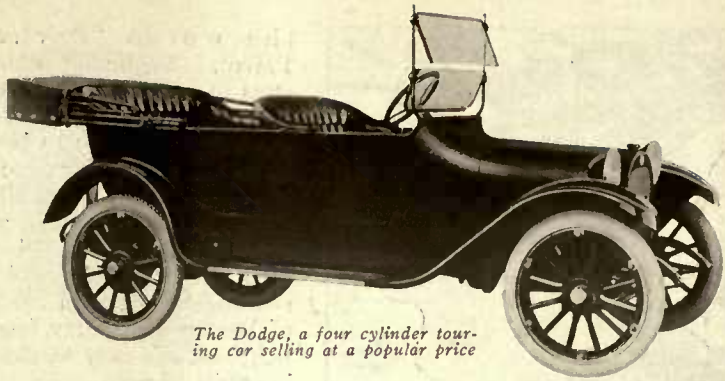


The smallest on record—exact size. A bull fight cut by a Mexican Indian. Silhouette is a favorite pastime of those Indians



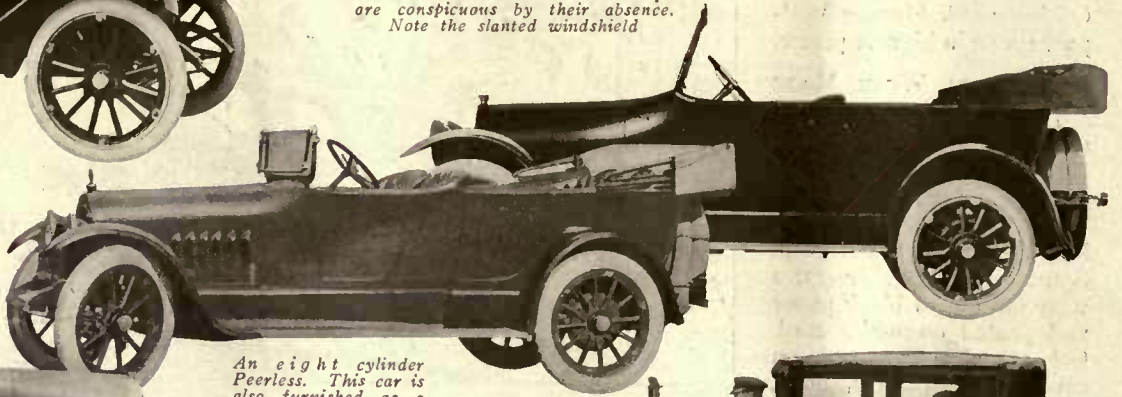
Reproduced from an original by Auguste Eduart, made in New Orleans in 1844. Note the background introduced

MOBILIZING THE

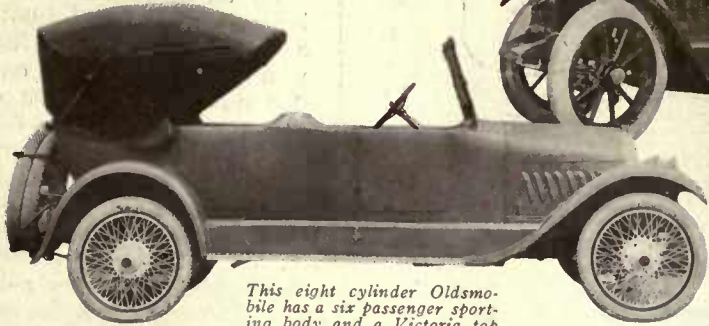


The Dodge, a four cylinder touring car selling at a popular price

A new KisselKar six. Grease cups are conspicuous by their absence. Note the slanted windshield



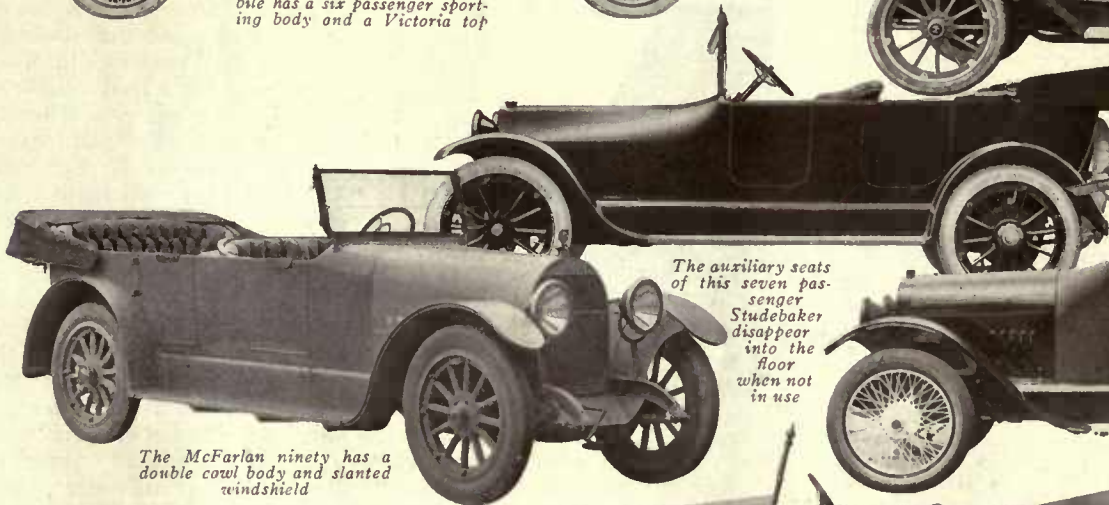
An eight cylinder Peerless. This car is also furnished as a roadster or limousine



This eight cylinder Oldsmobile has a six passenger sporting body and a Victoria top



A Hupmobile fitted with landaulet body. Touring bodies with winter tops are featured



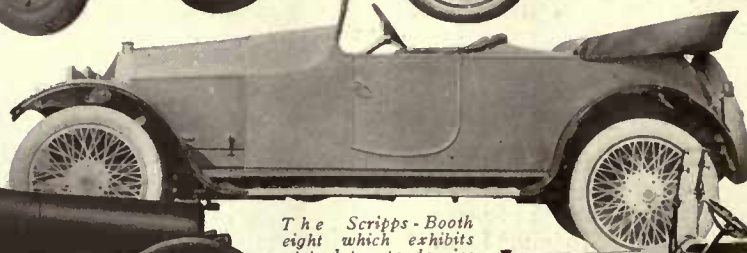
The auxiliary seats of this seven passenger Studebaker disappear into the floor when not in use



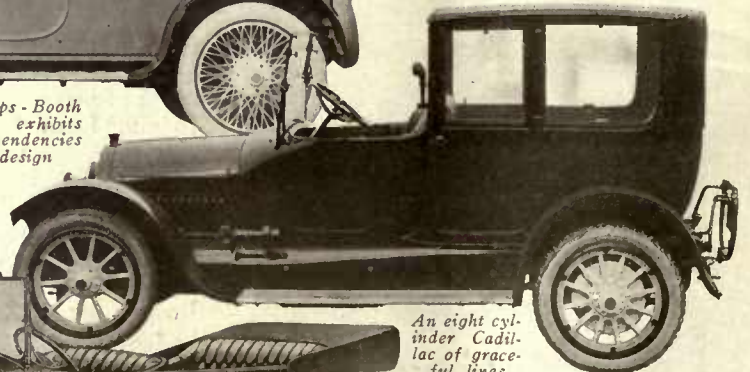
An Abbott-Detroit with luxurious sedan body



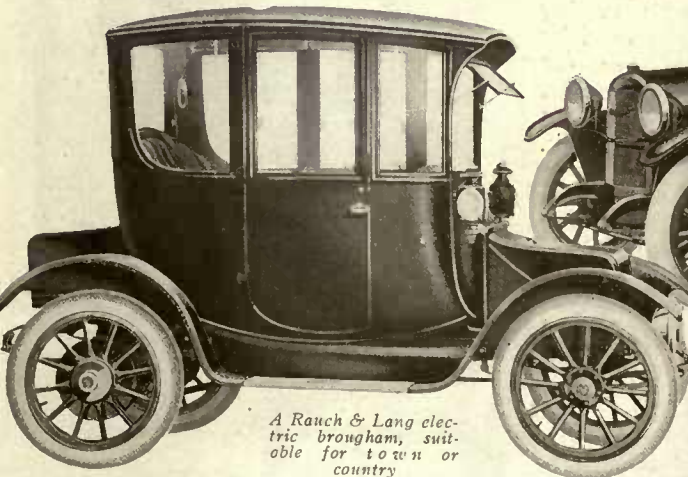
In this Chandler limousine all seven passengers, of whom five are inside, face forward



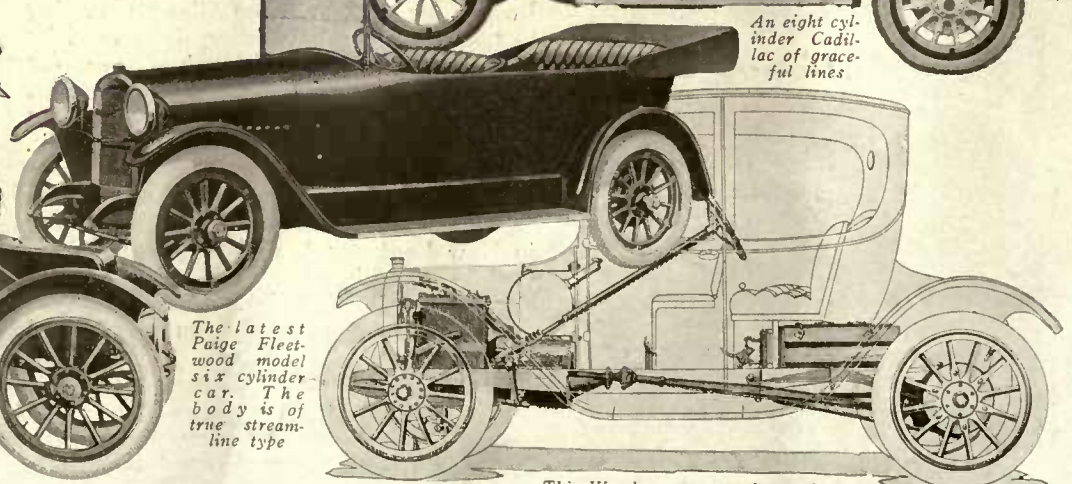
The Scripps-Booth eight which exhibits up-to-date tendencies in body design



An eight cylinder Cadillac of graceful lines



A Rauch & Lang electric brougham, suitable for town or country

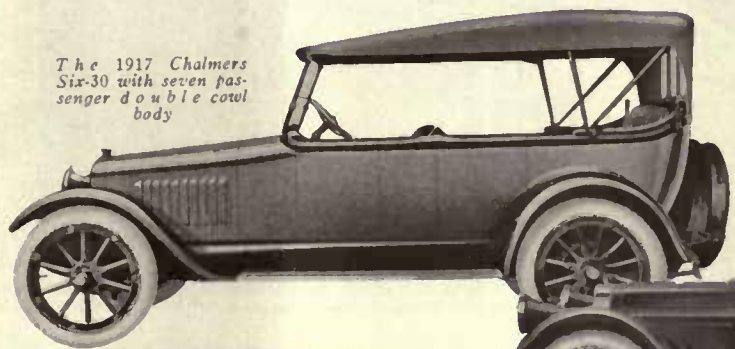


The latest Puige Fleetwood model six cylinder car. The body is of true streamline type

This Woods coupe may be used as a gasoline car, as an electric, or as both

LATEST MOTORS

The 1917 Chalmers Six-30 with seven passenger double cowl body



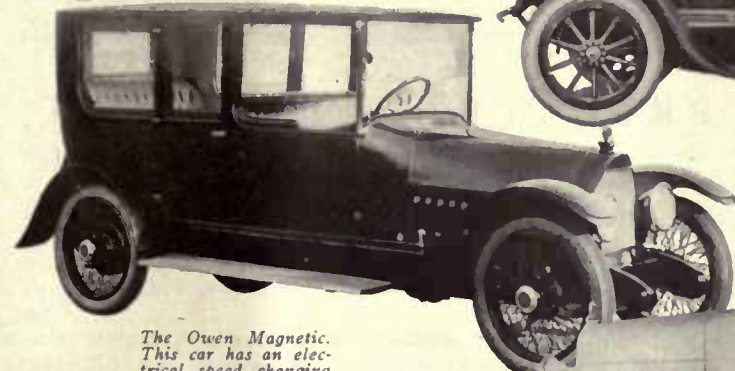
The Simplex-Crane with especially designed six-passenger body



A six cylinder Pierce-Arrow coupe with accommodations for three passengers



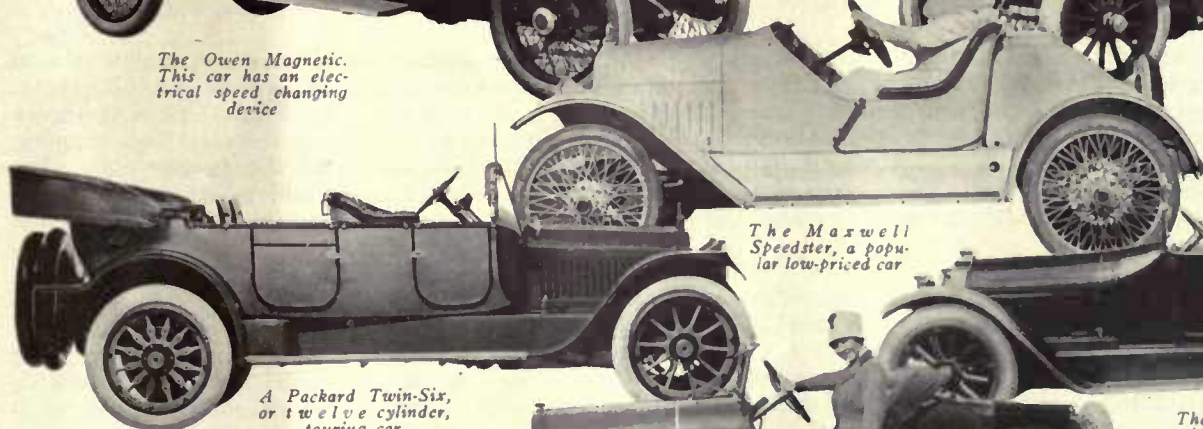
The Owen Magnetic. This car has an electrical speed changing device



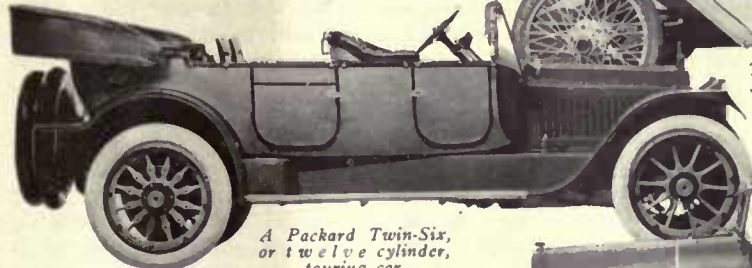
An American-built Fiat with Brewster limousine body



The Maxwell Speedster, a popular low-priced car



A Packard Twin-Six, or twelve cylinder, touring car



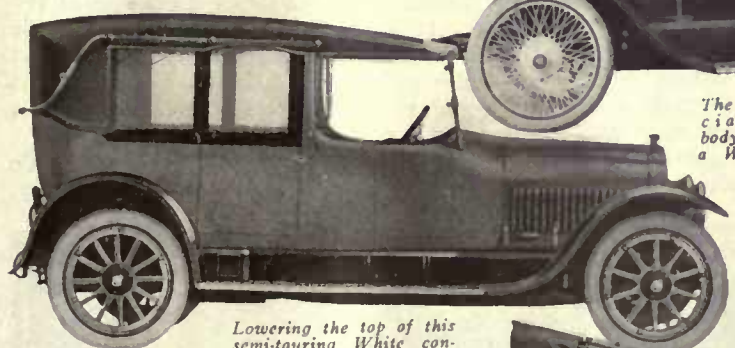
The 1917 Locomobile with lower body and slightly reduced wheel-base



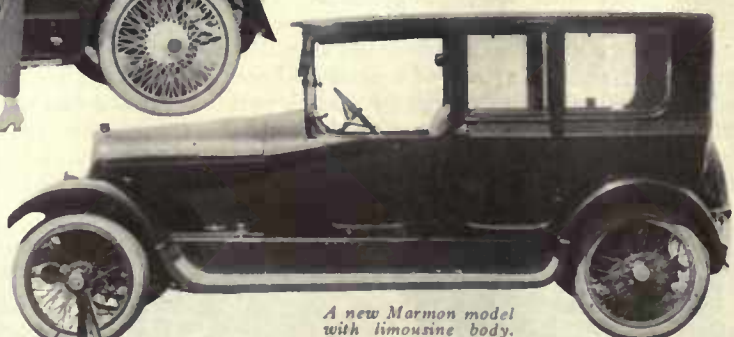
The Silver special speedster body mounted on a Willys-Knight chassis



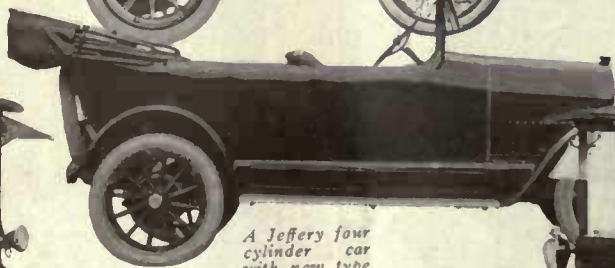
Lowering the top of this semi-touring White converts it into a seven passenger touring car



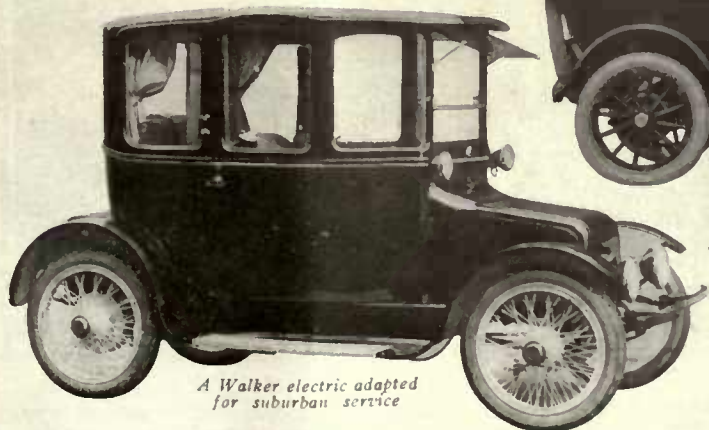
A new Marmon model with limousine body. This car incorporates many features of interest



A Jeffery four cylinder car with new type roll-edge body



A Walker electric adapted for suburban service



A four passenger brougham model Detroit electric

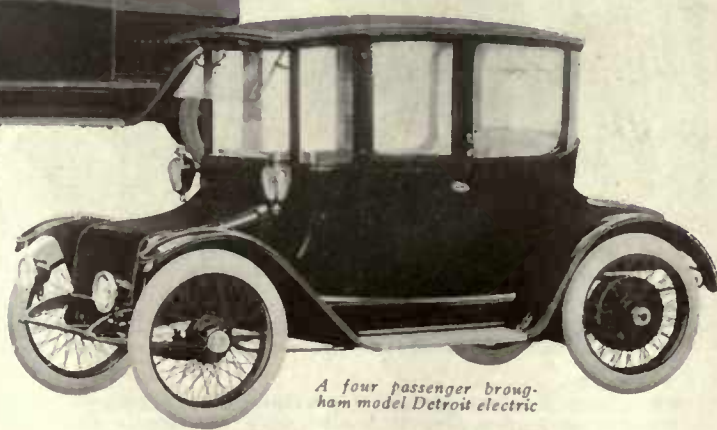
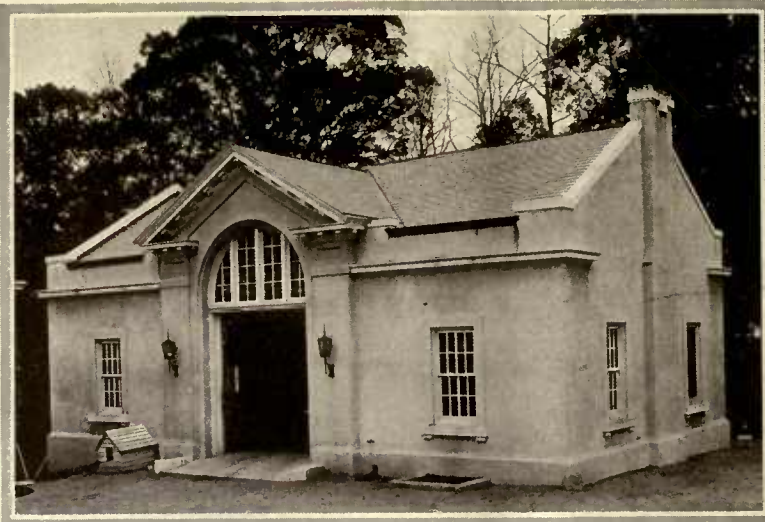




Photo by Jackson & Whitman

J. R. Pope, architect

On this Baltimore estate the back of the garage was used for the wall of a formal garden, an excellent idea where space permits



B. V. White, architect

Considering the size of this two-car concrete garage, the single door is too small for convenience. Provision for light is good

CONSTRUCTING THE PRIVATE GARAGE

Where to Put It — How to Make It — How to Tie It Up with Your House and Grounds

MORRIS A. HALL

GENERALLY speaking, the person who builds a garage expects to get more motoring with greater comfort and usually for less money. By having the car closer at hand, more accessible, it is more usable and as a result more used. If nothing else did, this would justify the relatively small expense of building and maintaining one's own garage on the property.

In building such a place the following items should have serious consideration: Floor plans and number of floors, the relation of the layout to the ground levels; materials, lighting (natural and artificial), ventilation, heating, facilities for doing work, equipment, supply of fuels, etc., and finally the relation of the garage to the other buildings that are near it.

The latter may be considered briefly. If the other buildings are all of a certain shape with a fixed relation of height to width and length, a certain kind of material for the foundations, another certain kind for the side walls, a third for the roof, etc., in

short, if all the other buildings are in harmony and each constitutes one part of the general scheme, the garage should be designed and built so as to conform with that scheme. This might influence the floor plan, relation to ground levels, and surely would influence the materials.

FIGURING THE SIZE

Admitting that is not the usual case, the size and floor plan should be taken up first. In most instances the rectangular shape is best and most economical, with a length about 1.6 times the width, the latter being fixed by the size of the car, and the needed working space on the sides. Thus, if the owner finds his car is 5' 8" wide and feels sure that 3' 2" on each side is plenty of working space, this gives an inside width of 12'. Then the best length would be about 1.6 times this or 19' 3". Both these are inside dimensions so the outside sizes would be greater, varying with the materials used.

Unless a big turning space is available,

the garage should have a turntable, located preferably near the door and directly in the middle of the width. Then the work benches, cupboards for tools and supplies, etc., should be at the farther end. The owner's door should be a small one and separate from the main garage doors. Close to this, preferably on either side of it, should be the washstand and the clothes lockers. Equally close on the other side should be the source of gasoline supply, water and oil. This arrangement makes it possible for the owner to enter, put on his motoring togs, fill all oil and fuel tanks and the radiator without too much walking around.

Of course, it goes without saying that the gasoline and oil tanks should be of the safety type, buried in the ground outside of the garage building and as far away as possible. All that is inside the garage is the connecting pipe and outlet faucet, and perhaps the quantity gauge.

If the building is long enough and wide enough to warrant it, a low second story,



© E. F. Hodgson Co.

The ready-to-put-up garage is practical and inexpensive. Surrounded with shrubbery it can be made a factor in the garden



Though of unusual architecture, the doors of this garage are sufficient. The lighting, however, is inadequate for work inside



Frank Smart, architect

An excellent type combining garage and chauffeur's quarters. Wide doors and drives make approach and exit easy and convenient



An admirable effect can be had by connecting the house and garage by a pergola, thus making the garage seem a part of the house

or half story is desirable, for it makes a fine place to store a winter body in summer, a touring body in winter, or either one when overhauling the chassis. This need not be finished off, except when it is desired to make provision for the chauffeur, in which case a full second story, entirely finished off, and with bathroom, is desirable.

The ground levels have an influence only when building both house and garage simultaneously. In some cases it is possible to make good use of a hilly piece of ground by building the garage as part of the basement of the house. Very often a lot which is high in the front and low at the rear lends itself very well to this economical combination.

CONSTRUCTION MATERIALS

As to materials, it should be borne in mind that a fireproof building is doubly desirable, from the standpoint of protecting the investment in both car and building to say nothing of its contents, but also from the point of view of lowered insurance. With this thought fixed, cement stucco on hollow tile, or cement plaster on metal lath, all stone, all brick, or all concrete in the form of blocks are the most desirable. In making the choice, the car owner will be governed by the material used for the house and other buildings, the amount which he

feels he can spend, the time available for building, and other similar items. Other things being equal, the writer favors the first two.

In the matter of light, practically all garage builders go wrong. This is the one thing which is needed most in a garage, particularly if the owner plans to do any work on the car himself, or have any done. And yet nine garages out of ten have insufficient lighting, both natural and artificial. In an investigation made by the writer at one time in twenty-five garages visited one had good light and four were classified as fair. The balance were either bad or very bad, and these included a number of expensive two-car garages. Only one had five windows, five had four windows, five had three, nine had two, four had only one and one had no windows at all!

A garage 12' 6" by 20' outside, as mentioned previously, should have at least three windows on each side, two in the back and two in the front door, a total of ten. And where built low it should have a skylight in addition, or if the roof is sloping two skylights. And the artificial lighting provision should be just as good, for there are many dull holidays and Sundays when the mechanically inclined man will want to work off his surplus energy repairing, adjusting or cleaning the car.

Ventilation is important to keep the gar-

age smelling sweet and clean, and also to rid it of the dangerous fumes from fuel and oils. The latter it must be remembered are heavy, and the ventilation for these should be low, preferably at the floor level. Other ventilation should be high, preferably at or in the roof construction.

HEATING THE GARAGE

Heating is a problem all by itself, complicated by the highly inflammable nature of the gasoline, oils, oily waste, etc. This calls for heating in which there is no open flame, barring all stoves or open heaters. When near the house, the steam or hot water system can be extended to it readily, but at a distance a separate plant is needed. On many large suburban places the greenhouse and garage can be combined very effectively, both as to building cost and utility on the one hand, and appearance on the other. In a case of this sort the copious supply of heat provided for the greenhouse takes care of all need for heat in the garage. In this connection a word of caution: do not put the greenhouse on top of the garage as exhaust gases from the motor will kill the majority of house plants.

It is well to build in an overhead beam of wood or metal to form the basis for a hoist, needed for taking off a body, taking out an engine or any similar heavy work.

(Continued on page 54)



Photo by Brown Bros.

Where the slope of land or type of architecture permits, the garage can be made an integral part of the house itself



Courtesy of C. D. Pruden Co.

Painted to match the house or surrounding structural elements, the ready-built garage fits into the city property successfully

NEXT TO THE PONY—THE PLAYHOUSE

When you were a youngster did you want a pony? And if you couldn't have a pony didn't you like a playhouse best? Well, here are the playhouses. They can be bought through the HOUSE & GARDEN Shopping Service, 440 Fourth Avenue, New York. The names of the manufacturers will be furnished by the Information Service.



© E. F. Hodgson Co.

An attractive little house up whose trellises vines can be trained. It is made of cedar, and has a 6' x 7' room and 3' x 6' porch with two seats



© E. F. Hodgson Co.

Somewhat larger than its adjoining neighbor, this one measures 8' x 8' inside, with a 4' x 8' porch. The general plan is quite similar



© E. F. Hodgson Co.

This screened playhouse would also be good for the children's sand pile



Photo by Beals

A variation of the Indian wigwam, of poles covered with birchbark, always appeals to the youngsters



W. D. Brincklee, architect

The addition of a stove and flue makes the playhouse available for winter



Photo by Beals

A type of playhouse whose greater pretensions are justified by its increased comfort

THE GASOLENE FARM

And the Really Big Work on It Which the Automobile is Doing Today

F. F. ROCKWELL

Photographs by Brown Bros.

TWO of the most important phases of rural development during the last decade or so have been the increase in size of the "small" farm, and the increase, in many sections of the country, of the number of small "farms" which are used as dwelling places and run as side issues to some other profession or occupation of the owner. Although these two conditions seem somewhat paradoxical at first glance, they are not so in reality; the first illustrates the fact which hundreds of government investigations have proved to be true, namely, that the large farm as a business proposition is superior to the small farm; and the second the equally important fact that the professional, business or skilled workman who can use his spare hours during the summer season to produce a large part of his food supply possesses the equivalent of a very substantial increase in salary.

Just what all this has to do with the coming of the automobile to the farm may not at first be apparent, but there is a very intimate connection in both cases. It is a connection much deeper and also much less spectacular than commonly supposed. Everyone has seen pictures of the practical, low-priced car backed up to the wood pile, sawing wood, or hitched by some clever arrangement to a mowing-machine, with comments on what the automobile is being made to do on the farm. But the really big work which the motor car is doing for the farm does not so lend itself to striking pictures. It has passed the unique stage.

THE REAL WORK OF THE FARM CAR

To anyone who has been in close touch with the practical side of country life, however, it must have forcibly presented it-



Not only has the automobile lightened the actual labor of farm life; it has made possible the marketing of produce in from one-fifth to one-half of the time formerly required

self. Marketing of products in one-fifth to one-half the time formerly required; a much greater range of markets available; rapid transit for the manager or supervisor of work on the big farm or the "chain" farm; mobility of labor and materials; the saving of time formerly wasted in getting to and from work for the spare time small farmer—these are the things of tremendous importance which the automobile is doing for the farm, so far as the economic side of the question is concerned. One hears and sees little about them; but in the end they will prove of hardly less influence than the development of the steam locomotive. They are quietly but rapidly changing the whole status of a large part of American agricultural life.

Important as the economic aspects are, or may become, however, it is doubtful if they outweigh the tremendous social advantages which the popular priced car is bring-

ing, and has in many sections already largely brought, to farm dwellers, both those who dwell for a living and those who want but a home in the fresh air and an occasional fresh salad. You will probably have a chance, some time this month or next, to attend a country fair. Just glance observingly over the arrays of autos you will see there, of all kinds, colors, calibers and previous conditions of servitude. But each one means that for its owner, at least, the greatest bugbear, drawback and obstacle to real country life—*isolation*—has been to a very great extent removed. The auto is completing the function of the telephone in bringing civilization out to the soil, and making possible that intercommunication without which efficient rural organization would be an impossible task.

To the farmer with a car, distances up to five or six miles are within as easy range as one to two miles formerly were by horse travel. The rural church, the school, the grange, the institute, the field demonstration, fairs and exhibits, visits to well-managed farms, buying and selling organizations—all these agencies for better farming and happier living are not only made more accessible, but they themselves can be greatly improved because serving so much larger units of territory and consequently being able to command the services of much higher priced and more skilled men.

AN ESSENTIAL NECESSITY

Summed up briefly, the position of the motor car on the farm has changed during the last few years from that of a luxury to that of an essential necessity. Just as the progressive farmer has had to utilize telephone service or see his share of local sales captured by his neighbor who did, or find that he was losing the best parts of his possible profits by not being able to keep in touch with the market, so competition is making a necessity of automobile transportation, particularly for perishable products, frequent deliveries and long hauls. Several large concerns are now laying their plans on the assumption that eventually practically every farmer will have a car.



The modern dairy farmer straps his milk cans on the back of his car and makes the six-mile trip to the railroad or milk depot comfortably, returning much earlier than in the horse days



Every farm that is worthy of the name entails a considerable amount of hauling and heavy cartage. Here is where the motor truck comes in because of its speed, power and capacity

But how about the individual problems of the man who wants a car for his place, whether it be an estate, a real farm, or a small place? What are the specific things he can expect of it? What type of car is best? What equipment necessary? What is the wear and tear expense?

The answers to all these questions must be, in the nature of the case, more or less conditional. But the man without previous experience who is thinking of buying a utility car may get from them some points that will save him trouble, time and money.

To take the first question first, what are the things one can do with a car on the farm? Undoubtedly where the car saves most time is in getting the product to market or shipping point, and for this purpose some form of truck is generally used, although there are hundreds of small places whose chief products are eggs, berries or some vegetable specialty, where the back part of the tonneau serves as the truck and does for hauling back the small bulk of supplies needed, such as two or three bags of grain at a time. With a heavy canvas so formed that it can be quickly thrown over the back seat and floor and "stay put," this is a perfectly feasible plan if a little care is used in loading and unloading and not too much weight put on.

LIGHT AND HEAVY TRUCKS

When it comes to the regulation truck, there are all sorts, many of them especially designed for different kinds of work. There is not space here to go into great detail, but experience has proved in many cases that it is more economical both in original outlay and in upkeep and running expenses not to get too heavy a truck. In other words, select your machine to handle the average load it will have to carry, rather than choose one capable of handling regularly your maximum load, as you probably would in selecting horse equipment. With the amount of time saved by motor transportation it is usually possible to split up any extra heavy carriage into one or two additional trips.

Another question to be considered is solid

versus pneumatic tires. While the former have been and probably will continue to be best for very heavy loads and heavy wear, for ordinary conditions they are likely to be less satisfactory in the end. As I once heard a practical repair man say in answer to the contention that solid tires were cheaper, "the expense of solid tires is in the engine," and over rough roads that is undoubtedly true. Speed is also an important consideration for farm work, for the time saved in making the return trip with a fairly fast car will often offset additional tire or gas expense in getting the load to market in good time.

There is one type of farm car which would seem not to have been fully developed as yet, although there undoubtedly would be a big field for it, as is evidenced by the number of attempts one sees to improvise something of the kind on the part of car owners. That is the combination runabout and light truck, something to take the place of the popular horse-drawn "democrat" wagon. For less than fifteen dollars one can now get a light truck body to fit the chassis of one of the most popular low-priced cars, requiring but the removal of four bolts to change it from a runabout to a light truck. There has also recently been put on the market a successful chain drive addition by which one of these light cars may be converted into a perfectly practical one-ton truck. In using the original chassis of a light car for truck purposes, it is a good plan to reinforce the rear axle with one of the several braces made for the purpose, and also to invest in a pair of solid rubber "bumpers" which prevent the

springs from being driven down below a certain point in going over hummocks, road holes, etc., such as one encounters.

TRAILERS AND OTHER DEVICES

Another way of utilizing the car for farm purposes, which has been rapidly increasing in favor during the last few years, is by the employment of "trailers." These are of various forms and sizes, but the principle is to get the weight of the load to be carried on to a third pair of wheels so that the rear car springs will not be overloaded, and at the same time to keep the load so near the car that it will be practically part of it. The trailer has of course the additional advantage of leaving all the space in the car itself available for passenger use, and of eliminating the danger of disfiguring it. Trailers in use have proved practicable for all sorts of hauling, and where an occasional load only is to be taken to or from town, or supplies taken along as on a camping or fishing trip, they are the simplest and cheapest solution of many a haulage problem.

Tire expense for service cars, trucks, trailers, etc., is of course an important item. A considerable percentage of this expense may be saved by utilizing worn passenger car shoes for "re-treaded" or double-treaded tires. The expense of having two old tires converted into one is much less than the cost of a new tire, and while the double-treaded tire is not as neat looking, it will frequently give just as long service as a new shoe, and of course cut the expense.

Where a simple truck body with open top is used, a tarpaulin of suitable size should be provided and always carried along to protect the load from dust as well as from rain. It should be provided with a number of short pieces of rope, with rings or eye-bolts along the side, so that it may be quickly put in place and held tight over any size or shape load that is likely to be put on.

In the main, these are the varied uses to which the farm car can be put. The man with ingenuity may find even more picturesque jobs for his motor, but it is more advisable to use the car as a car than to set it to sawing logs and such. For the whole value of the car on the farm lies in the fact that it is ready for use at any moment, which is more than can be said of the average team.



In a thousand and one ways the car is practically useful. It would take a well-trained team to stand still enough for this operation



THE DOG FOR THE CAR

A Variation of The Old Theme of "Take The Family Along"

Photographs by Beals and Brown Bros.



Among the smaller breeds the ever popular Pekingese is a favorite "accessory." Two of him will fit comfortably in even a small semi-racing car



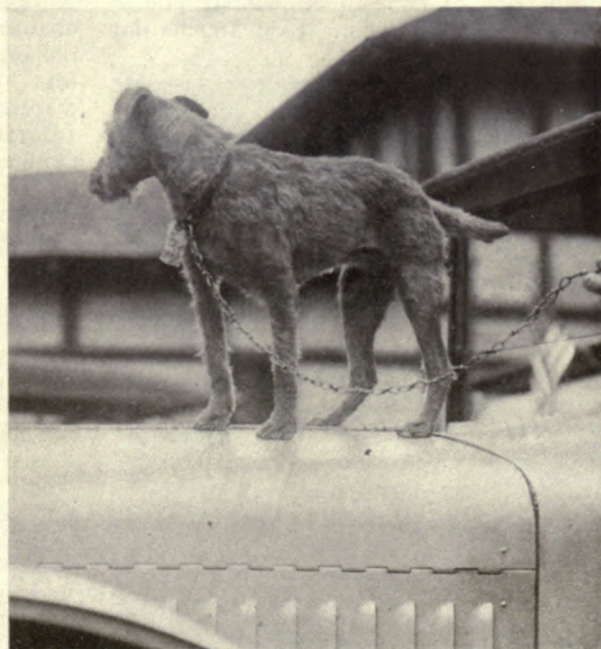
A chow finds himself as much at home in a runabout as in the reception room. Though he may need a seat all to himself, he is a good companion



For a more topiary effect the poodle is in a class by himself. He would doubtless be seen frequently in cars were he less rare in the home

WITH the advent of these gasoline-driven days there has come a new stage on which the dog stars well-nigh as brilliantly as he has done for ages in the home: the stage of the motor car. The dog in the car is today a conspicuous and popular feature in town and country. Whether Peke or poodle, chow or Chihuahua, Pom or pointer, the fact of his breed matters little so long as he "fits."

The photographs on this page were taken at one of the big race meet openings early in the summer. They suggest a few of the many possibilities in a theme that is ever growing in favor, and which appeals as strongly to the dog as it undoubtedly does to his master or mistress.



The Irishman likes to be there or thereabouts whenever anything happens. But even he cannot safely ride on the hood at high speeds



The perfume garden is restful and sweet with the scent of grass pinks and other fragrant blossoms

THE GARDEN OF SWEET PERFUMES

We Plan Our Gardens for Color and Form Harmony — Why Not Consider Perfume as a Leading Factor?

KATE V. SAINT MAUR

IT is unfortunate that the Pilgrims arrived in America during a period of religious persecution which caused any gratification of taste to be looked upon as a beguilement of Satan. Even to this day

our gardens bear evidence of Puritanical repression of anything so pleasing to the senses as perfume, for though they are glorious in color now, they lack the enchantment of fragrance which makes the old established gardens of Europe so alluring. Yet plant odors are so delicately indiscernible and suggest such a wholesome fragrance that there is good reason for introducing perfume plants into the garden, and not a single objection, since it means only a few packets of seed and a little thought in the selection of sorts.

diction of fragrance on cloudy days and after the shades of evening close in, for their perfume is always stronger then than during the hours of bright sunlight.

The white day-lily grows about 2' or 3'

SCENTED SHRUBS AND VINES

In the distant corners you may use such shrubs as white and purple lilac, syringa, strawberry shrub, flowering currant and Adam's needle, which throws up a branching flower stalk 4' or 5' high bearing hundreds of creamy white, fragrant blossoms. These four large shrubs bloom in succession and provide perfume from early spring until late in August. The first three are perfectly hardy, but Adam's needle or, to give its true name, hardy yucca, must have some light protection during northern winters.

Such vines as honeysuckle, jessamine, clematis, mignonette vine and moonflower should be planted around porches and pergolas, to ensure bedrooms receiving a bene-



Clematis paniculata, one of our best fall flowering vines, delights the senses of sight and scent



The day-lily should be included because of its perfume, though its form is not prepossessing



The old-fashioned honeysuckle has a place in the scheme which none other could quite fill

high, and since it is not especially attractive in appearance, can go into some odd corner. Wallflowers are among the sweetest and hardiest of English perennials, but it is almost impossible to carry them through American winters. We have been denied their delightful fragrance until a few years ago, when an annual variety was developed which is almost as sweet as the perennial and very easy to grow from seed.

Of course, it would not be a real perfume garden if there were not some old-fashioned cabbage roses in it, which are not so beautiful, perhaps, as their more modern cousins, but much harder and truly rose

Do not forget
thyme; it mer-
its attention

scented. Rose and mint geraniums and lemon verbenas are sweet foliage plants which must not be forgotten.

Among the loveliest of evening primroses, some of which are native perennials, are the white evening primrose (*Enothera speciosa*) with fine large blossoms and succeeding in dry soil; *E. biennis grandiflora*, an improvement on the common evening primrose (*E. biennis*); another white sort (*E. albicaulis*), of low growth, but bearing immense white flowers; and *E. Drummondii*, which has two varieties, pale yellow and pure white, very lovely annuals readily grown from seed and developing beautifully.

OTHER PLANTS FOR PERFUME

Verbena Mayflower, with large clusters of pure white or pale pink flowers, is especially fragrant at night; so, too, are white or pink and white petunias. Various pinks, including the clove scented grass pinks of



The white evening primrose ranks among the most charming of all sweet scented plants

May; the beautiful pale yellow and white Marguerite carnations; double white Sweet Williams; ten-weeks stocks, canary, rose, May Queen (a pale lilac) and Princess Alice (pure white) are in bloom for weeks. Mignonette; snapdragons, Giant White, Chamois, Golden Queen and lilac; three dainty edging plants, Virginia stock, sweet woodruff and sweet alyssum; flowering tobacco (*Nicotiana affinis*), growing about 3' or 4' high, branching with clusters of white tubular flowers; night blooming stock (*Matthiola bicornis*), a low, weak stemmed plant with ragged pinkish or white flow-

(Continued on page 50)

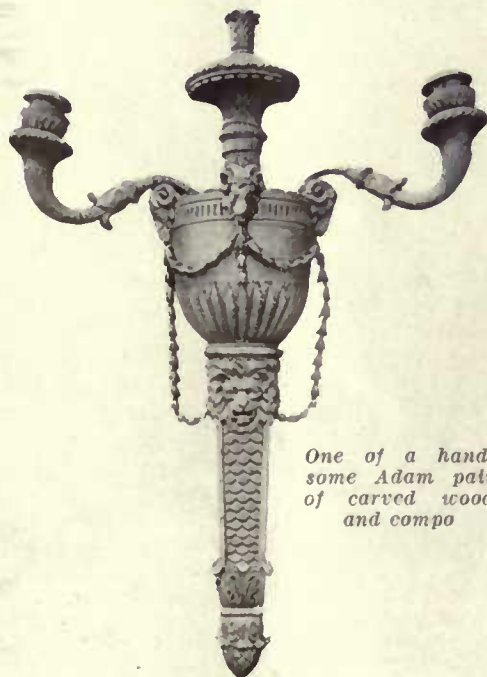
SCONCES WITH A LINEAGE

A late 18th Century type in gilt carved wood and compo



Combined mirror and Chippendale carved and gilt sconce that is most artistic

From the forms of the old originals below can be reproduced modern sconces adapted to present-day lighting methods. For information write the HOUSE & GARDEN Shopping Service, 440 Fourth Avenue, New York.



One of a handsome Adam pair of carved wood and compo



The panels of this sconce are backed with blue glass. A mirror is in the center

Above and below the central mirror are circular ones of dark blue



THE DROUGHT RESISTING CACTUS

To that Spare Dry Spot in the Garden, Where Nothing Else Succeeds, the Plants of the Desert Will Add a Wealth of Unique Interest

ROBERT STELL



Photograph by Dr. E. Bade

The *Cereus* genus comprises about 100 species which show many variations. This one is *fulviceps*



Photograph by Julian A. Dimock

This is one of the so-called "night-blooming" *Cereus* group. Only a small section is shown here; the entire blossoming area is about 100 square feet



Photograph by Dr. E. Bade

The flowers of *Echinocereus Engelmannii* are sometimes $2\frac{1}{2}$ " long. Their color is a purplish red

AT least to the average gardener, the cactus is essentially a product of its natural environment. Less academically, it is a plant of the desert, by the desert, for the desert. Where other growing things would wither and die in the moistureless glare, the cactus waxes fat and high. When rain does fall it is sucked up and stored in the plant's body. Minimum surface combined with maximum thickness reduces the loss of moisture by transpiration through the cactus' pores. Foliage leaves it lacks. Heavy outer walls surround the natural reservoirs within, defenses against dry times. In a word, the cactus is one of Nature's own shining examples of the value of preparedness. It is forearmed.

Then why, since a garden is no desert, consider these desert products for the garden, do you ask? Well, for two particular reasons:

In the first place the cactus family is a novelty, in the sense of being composed of members that are different from all other cultivated flowers. They are grotesque in form and often beautiful in flower, certain to attract the eyes and comments of all who see them, and to add a unique touch to plantings

which are not too formal. Again—and this is a genuine recommendation—many cacti will grow where nothing else worth while will, in the full sun of midsummer and through the long droughts which often then prevail. Many an otherwise bare and neglected corner can thus be made to bloom and hold the interest with its freakish crop.

SUMMER CULTURE OUTDOORS

It is perhaps needless to say that with the exception of a few species such as the hardy *Opuntias*, cacti cannot stand exposure to our Northern winters. Some flower lovers who grow them as house plants make it a practice to set them outdoors during the summer months, transferring them from

the pots into the open soil of the garden. In many cases this plan is successful, but as it involves danger of bruising when repotting the plants in the fall, a safer scheme is to plunge pots and all, without disturbing the roots, in the chosen garden spot. In this way the same effects will be obtained, inasmuch as the pots will be entirely buried in the earth. With the return of cooler weather it is a simple matter to install the plants in the house for the winter.

Successful cactus culture is largely a matter of proper soil and perfect drainage. A half-and-half mixture of good fibrous loam and fine siftings from the old lime rubbish of a brick building, with a little clean sand added, will fill the bill as far as soil is concerned. As for drainage in the summer, select a warm, well drained spot outdoors which is sunny and has a good circulation of air. It is best at all times to avoid breaking or bruising the plants in any way. Especially does this apply to the late fall and winter, when growth is most nearly dormant. During the spring and early summer such injuries heal and form calluses more quickly, and the danger of resultant disease is lessened.



Photograph by Dr. E. Bade

Opuntias include many widely differing forms, one of which is here represented in the flowers of *purpurescens*



Photograph by Graves

Some of the *Phyllocacti* have especially large blossoms. The genus is characterized by flattened branches

A LITTLE PORTFOLIO OF GOOD INTERIORS

Line and color are the two essentials of decoration. Unfortunately these pictures show only the line, but the color is described. The lines of the furniture may suggest ideas for your own rooms. For further information address HOUSE & GARDEN Shopping Service, 440 Fourth Ave., New York



© M. H. Birge & Sons Co.

An unusual arrangement of the stairs adds individuality to the hall. The woodwork is white and the wall-paper a peacock pattern in green and lavender; the furniture is consistently Colonial



Tallmage & Watson, architects

The dining and breakfast rooms have been well combined in this suite. Walnut Queen Anne furniture, white woodwork and a two-toned rug are used in the dining-room, with painted furniture in the porch breakfast room beyond



Edmund B. Gilchrist, architect

The trouble with most halls is that they are cluttered. Better far a Spartan Colonial simplicity—as shown—here



Chatten & Hammond, architects

In a pleasing fashion the furniture of this room is adjusted to its architectural background of white mantel and built-in bookcases. The walls are a light tan in small pattern, the rug a one-tone made from carpeting. Antiques and reproductions are well mixed and excellently arranged



Gimbel Brothers, decorators

In this living-room, against paneled walls of light grey has been set a blue color scheme: a deep damask upholstered Chesterfield sofa with blue cushions, two chairs in blue antique velvet, Chippendale cabinet, table and mirror, and blue damask hangings. The rug is an Oriental

Gimbel Brothers, decorators

A guest room with the modern note. The furniture is black lacquer with polychrome designs, the draw pulls of silver and blue. Carpet, grey Wilton. Hangings of printed linen with curtains of Phrygian lace and draw curtains of Punjab silk in natural colors



Gimbel Brothers, decorators

A little card room has been furnished in black lacquer with rouge color legs and underbody, Asia Minor rug, hangings of printed linen with embroidered net curtains and silk sun curtains, a bronze lamp and vellum shade with adjustable frame





Otis & Clark, architects

A striking feature of this dining-room is the use of mirrors over the mantel and over the console on the farther side. Candelabra and sconces have been effectively placed. The paper is an old design in panels. The over-door decorations are interesting and harmonize with the scheme



Gimbel Brothers, decorators

A dining-room Chinese in feeling. Walls paneled and painted light grey, a mulberry Chinese rug with design in blue, rose and gold; brass sconces; floor lamp of black lacquer with floral designs and Chinese symbols. The furniture is Chinese in black lacquer with gold and jade spots

Charles Platt, architect

The disposition of the furniture in this living-room is calculated to avoid crowding and to impart the restfulness of large spaces in addition to affording the valuable rug just display and even wearing. Note that the woodwork is considered sufficiently decorative in itself



A. Raymond Ellis, architect

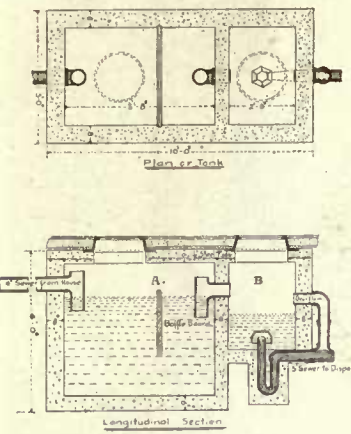
The effectiveness of this dining-room is gained by a few pieces of furniture, and those good in line and consistent in period. The room would be further enhanced by putting shirred scrim curtains on the French window, attaching the curtains against the glass top and bottom



SEWAGE DISPOSAL FOR THE COUNTRY HOME

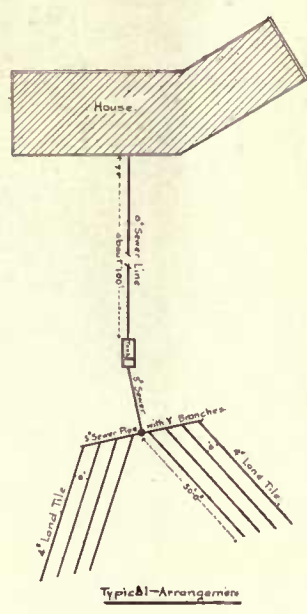
Three Systems that Are Suitable for the Good Sized House, the Summer Camp, and the Seashore Cottage

THEODORE CRANE

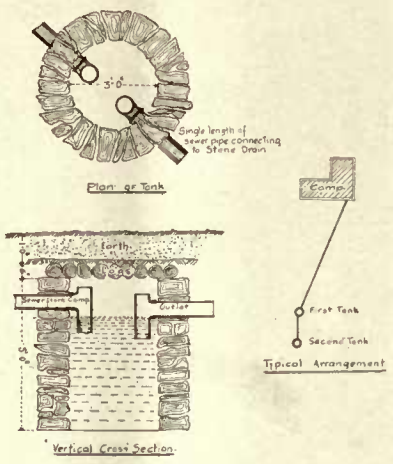


Though only 10' x 5' x 6', this tank takes care of the waste from a good-sized country house

The disposal field is a necessary adjunct to the septic tank. It is entirely underground



For a summer camp or shooting box the system is laid out according to these three plans



NEXT to the modern sanitation of the country house, the most important advance made in the last few years from a hygienic standpoint has been the proper disposal of the sewage. It was not many years ago that the owner of an isolated country home was satisfied with a new bathroom or two and gave little thought about the drainage system upon which they depended. Now, however, science has stepped in, and the slipshod methods that menaced not only the water supply of the vicinity but even the air of the house are passing away. The old-style cesspool is no longer a dreaded necessity. We have learned how to use the bacteria of sewage for its own destruction, and the result is the septic tank and disposal field of today.

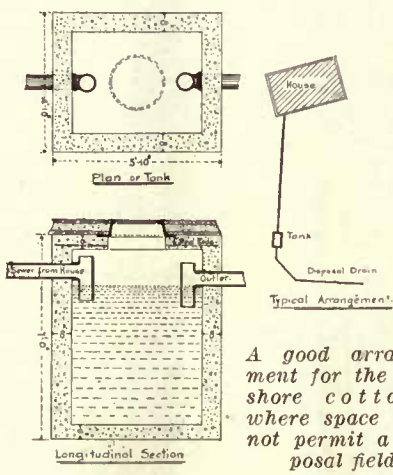
THE SEPTIC TANK SYSTEM

The septic tank is primarily a water-tight receptacle into which the sewage empties, located preferably a hundred feet or more from the house. At the smallest it should be large enough to hold an eight-hour output, and from there up the size will vary with the design. This tank serves a dual purpose as a place in which the sewage undergoes bacterial action and where the solid substances have an opportunity to settle.

From the tank a line of sewer pipe leads to the disposal field, which is usually a system of porous tile laid end to end in shallow trenches about 12" to 18" under the surface of sod land. The tile receives the effluent from the tank and distributes it under the roots of the grass which will absorb all moisture and odor.

There is at present quite a variety of disposal systems, all of which are designed to meet special requirements of location and soil. The usual practice for large residence work is to have a double tank, the sewage flowing from one part into the other, and from there syphoning periodically to the disposal field. This has the advantage of thoroughly flushing the entire tile bed, which enables a greater absorption, and is especially valuable when the contour of the land does not furnish adequate grade for the tile lines. Another variation is to use a twin disposal field having a head-gate which permits alternate use. In any system the solid substances, which represent only about one-quarter to one-half of one per cent of the entire sewage, should be removed from the tank every few years as required.

actual practice. Consider that you are the owner of a country house with, say, four bathrooms and the usual kitchen and laundry fixtures. The garage is provided for elsewhere. The rain-water from your roof is also taken care of. You tell us there is an average of six in the family, with two servants. So with a customary per capita water consumption your house would be well served by a septic tank 10' long, 5' wide and 6' deep, divided into two com-



A good arrangement for the seashore cottage, where space does not permit a disposal field

partments and connected with a disposal field having from 200' to 600' of porous land tile, the number of feet of tile required between these limits depending upon the ability of the land to absorb moisture.

The tank can best be built of concrete and arranged as illustrated. The first chamber (A) receives the sewage and accumulates as sediment the solid substances. The second chamber (B), into which the liquids pass, gradually fills until emptied by periodic discharge of the automatic syphon, which passes the effluent on to the disposal field. As the tank is placed entirely under-

ground the sewage is kept warm, so that the tile beds will not freeze, even in extreme winter weather. In fact, the heat generated by the septic action tends greatly to obviate danger from the frost. Both the inlet pipe and the pipe connecting the two chambers should be fitted with tees and carried well below the level of sewage, so that the surface where the bacterial action is most efficient will not be disturbed by the inflowing and outflowing currents. For this same purpose a baffle board is run across the receiving chamber. The two manhole covers on top give access for cleaning.

Next comes the disposal field which should be located on the down-hill side of the septic tank where the contour of the ground will give proper grades for the tile lines. The connection is made by a line of sewer pipe, which should have a pitch of about 1/8" per foot. The grade of the disposal tile should be 3" to 6" in each 100', the steeper grade being used where the soil is more porous, in order that the liquid may flow through the entire course before leaching out. The sketch illustrates an arrangement of the disposal field, with a head-gate to permit alternate use of the two halves of the bed. It seems that if the tile have a "rest," they do better, and greater efficiency of absorption is obtained from the surrounding soil. The tile trenches are dug 18" deep, and are filled around the tile with porous material, either sand and gravel or cinders. No mortar should be used, the ends being merely butted together and a piece of burlap laid over the joint to prevent clogging the pipe while filling the trench. After the work is completed the whole area can be used as garden or lawn. The cost of such a system, as illustrated, would be approximately \$600.

THE SYSTEM FOR THE SUMMER CAMP

Now all this applies particularly to the fairly large country house. If we consider a camp or shooting-box located in the woods the problem is somewhat different. Suppose that you desire to provide for seven or eight people as inexpensively as possible without polluting your nearby stream or lake. You expect to use the system only intermittently and probably not over six months of the entire year. Furthermore, building materials are almost unobtainable. Consequently you would hardly be warranted in constructing a complete disposal.

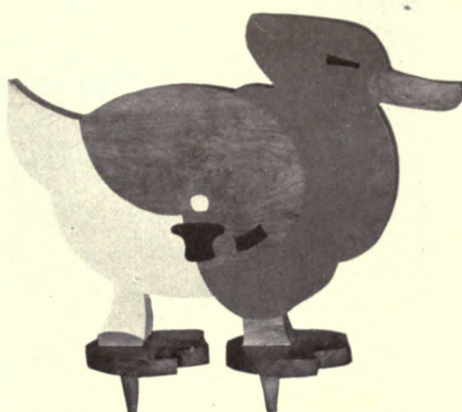
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THE LAWN BIRD FAMILY

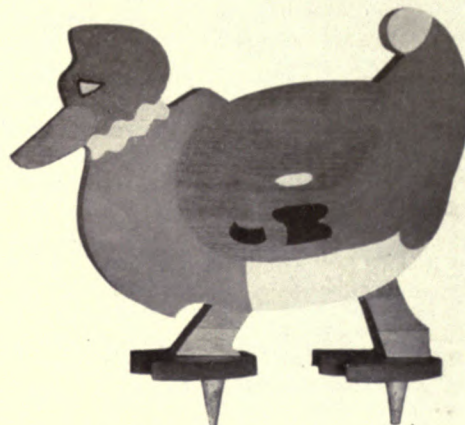
Grotesque as they are in color and form, these quaint things of painted and varnished wood will almost make a horse laugh. You plant them in the lawn or place them on the porch. They may be purchased through the HOUSE & GARDEN Shopping Service, 440 Fourth Avenue, New York.



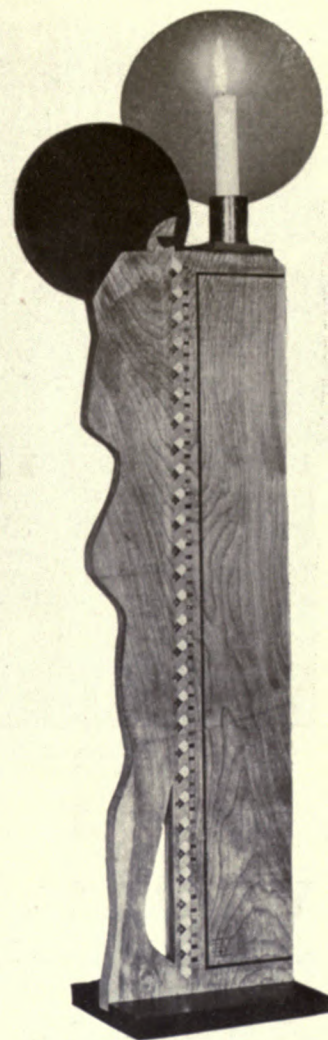
Spar varnish instead of feathers ensures the fastness of this big crane's natural wood, red, black and blue plumage. He costs \$8.50 as shown



The demure duck is life size, and though her colors are blue, yellow, black, white and natural wood, they will not fade



Naturally her mate looks more masculine. His colors are the same, though differently arranged. These two cost \$8.50 each



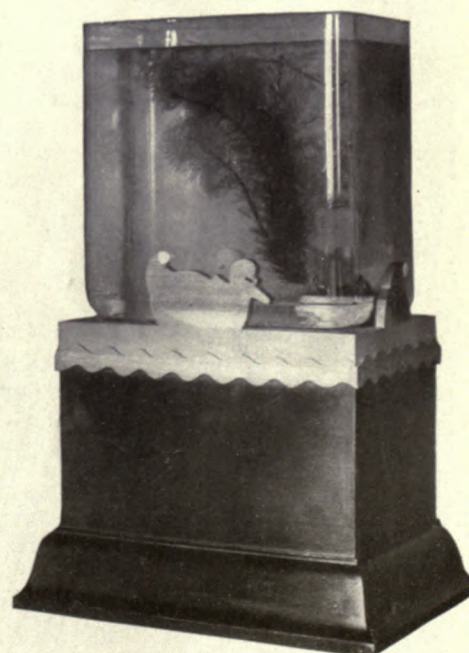
No, this isn't a bird—merely a lady candlestick for bungalow or porch. Natural wood, red, white and black spots to indicate robe. \$10



Here is the way to use the goose in the garden. Life size, white with a yellow head, black and white eye. \$8.50



The rooster is red, black, white and natural; parrot, greenish blue and red; cockatoo, white, yellow, red, black and natural. \$3.50 each



Aquarium bowl, 10½" x 10½" x 6¾". Stand, 10" high x 10½" wide, black, natural wood and water-blue. \$18 complete

TREES FOR ALL TIME

Permanent Planting and Its Bearing on Future Effects — Deciduous Sorts That Stand the Test

ROBERT S. LEMMON

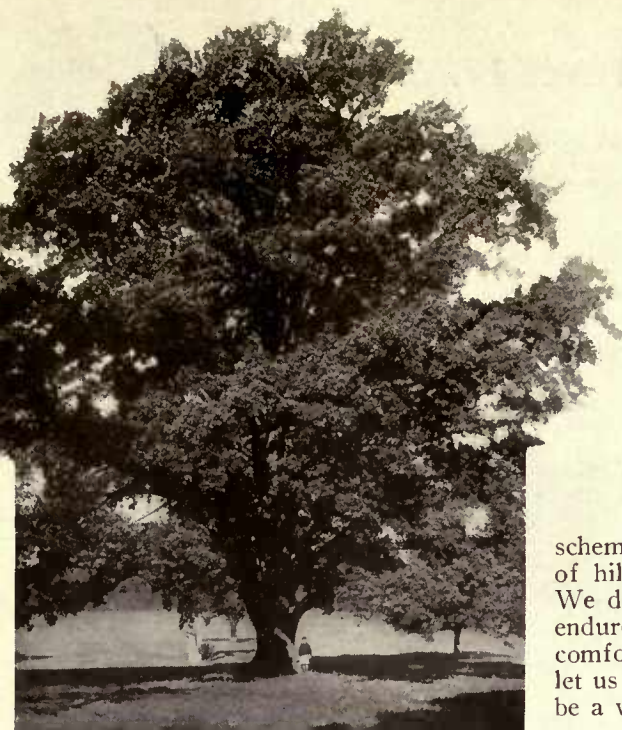


Photo by Brown Bros.

A white oak that has grown in the open is a far shapelier tree than one whose development has been hindered by crowding companions

WITH more than mere sentimental fancy it has been said that trees are the most human of all rooted things. They have character, long life, individuality. Comfort is in their shade on a summer day, and to the call of the wind each answers with a different voice. We may not say that trees have souls or power of mind, but there is something in tree worship, for all that.

It is perhaps trite to cite the elms of New England or the oaks of Great Britain as embodying all that is best and most satisfying in deciduous trees, but they are perfect examples of the principle which should underlie the great majority of tree planting

for shade and ornamental effect. For these great fellows, perhaps two or three or four hundred years old, are permanent. Long life has given them not only immense stature, but a wealth of associations as well. They are integral parts of their sites, as essential to the general scheme as the house, the background of hills, almost as the ground itself. We design our houses that they may endure, may increase in satisfying comfort as they grow old with us; let us so plan that our trees, too, shall be a worthy heritage to others.

PLANTING FOR PERMANENCY

It would seem to be obvious enough, this matter of planting for the future, and of a truth many a man attempts it in all good faith. Yet how often is partial or complete failure the result, for some reason which lack of knowledge or foresight failed to consider.

Take, for example, the choice of varieties. It is a great temptation to set out the quickest growing sorts for the sake of their relatively speedy results. But, with few exceptions, the rapid growing trees have weak wood. For 60' to 70', perhaps, they shoot up splendidly, lifting and spreading long limbs and casting shadows far across the lawn. Then, when they have reached their prime and are beautiful for all to see, comes a summer gale which in five minutes leaves them but wrecks of their former selves. Slender branches, graceful and perfect in outline but brittle at heart, are ripped off and tossed a dozen yards away. Crowns are shattered, trunks split, beauty and symmetry forever destroyed. A strong and certain growth is essential to the tree which shall withstand the winds, and, except in a few species, this is not characteristic of the rapid growing varieties.

But all this is destructive rather than constructive. Let us therefore consider some of the best of those deciduous species which are at once sturdy, permanent and good to look upon.

In their fulfillment of at least the first of these requirements the oaks are proverbial. Several species, too, are well adapted to lawn planting, among them the red, the white and the pin oaks. The first mentioned is especially good, as it is practically proof against the attacks of insects and disease, besides being well shaped.

When considering any of the family as possibilities for the home grounds, it is well not to judge them by specimens seen growing in the woods. Forest trees as a rule are less spreading and have higher set branches than those which develop in the open, and may be more or less uneven through the crowding of other specimens about



Photo by Brown Bros.

The horse-chestnut is not only a well formed, symmetrical tree, but an especially beautiful one when covered with handsome flower spires

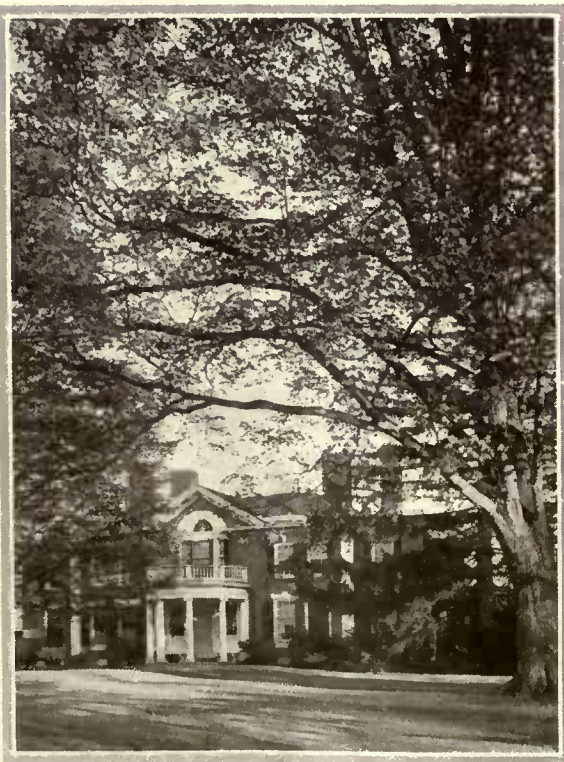
them. The oaks as a family cannot be successfully transplanted after they are seven or eight years old. Seedlings under that age should be taken up without harming their long tap roots, or, if you prefer, it is a simple matter to grow as many as you want from selected acorns.

THE BEST MAPLES

Perhaps the most popular ornamental trees, at least in the Eastern States, are the maples. From the numerous members of the family so used three stand out as being especially desirable: the Norway, the red or swamp, and the sugar maple.

The first of these is the dense, round headed tree with broad leaves that turn clear yellow before falling, which forms such superb avenues in some of our suburban towns. No sight in the tree world is more beautiful than a perfect Norway maple in October, and when we learn that it is one of the few exceptions to the rule that quick growers are weak, its desirability as a home grounds tree is still further enhanced. There is a red leaved variety, too, which is sometimes used in combination with the yellow and makes a good contrast where two colors are desired.

The true red maple is indeed well named. Beginning with its red blossoms in spring, the color scheme is repeated in the scarlet autumn leaves and, after they have fallen, in the red twigs which hold their tint through the winter. It is desirable in every way, a spreading, symmetrical tree from 50' to 100' high, with a head of slender, erect branches. The bark is a dark grey, somewhat flaky, and the limbs pale by contrast.



Trees should not be planted too close to the house, else they will seriously interfere with the circulation of air during the summer

But the finest of all the family, in the opinion of many, is the sugar maple, the sort whose sap is so eagerly gathered for boiling down to syrup and sugar. It is a tree of superb form and stature, sometimes reaching a height of over 100', compact and symmetrical with its many upright limbs forming an oval head which spreads somewhat with old age. Beautiful throughout



Courtesy Stark Bros.

The sugar maple is perhaps the best of all its popular family. In autumn it glows with a wonderful harmony of yellow, red and orange

the year, the sugar maple reaches its greatest glory in the autumn, when it glows with a wonderful harmony of yellow, red and orange. Whether planted singly or in groups, it is worthy of the best traditions and ambitions of the tree lover.

ELMS, TULIPS AND OTHERS

The American elm, a splendid tree in localities where the destructive beetle which feeds on its leaves is under control, is too well known to need description. Its vase-shaped outline is at once graceful and strong, and especially effective at a distance. In the New England States it is a feature of the landscape which can never be forgotten. The European linden, too, is a tree which should not be overlooked. At times it attains a height of nearly 100', and its sturdiness and shape endear it to every real tree lover. It is one of the rapid growers which are well adapted to permanent planting.

We come now to a tree which is excellent alike for shape and bloom, the common but too seldom seen horse-chestnut. One of the photographs tells the story of its appearance better than could words. Remember, in looking at the picture, that the terminal spikes of flowers are cream colored and come out with the leaves. It, of course, has no value as a nut tree, for its large fruits, ripening late in the summer, are inedible although very handsome.

There are several good species besides those already described, but I am going to conclude this short list with one which seems, personally, to be the best of all. It is the tulip tree or yellow poplar, and if

ever anything merited the adjective stately, that thing is here. A trunk straight as a mast and sometimes 200' from root to crown; short branches forming a regular, conical head and in early summer bearing greenish yellow, tulip-like flowers; lobed leaves 5" or 6" long and broad, dark green above and paler beneath, which change to clear yellow in autumn—these are a few of the characteristics which the tulip tree possesses. It has been said that the wood is brittle, but I have never seen any indications of this in growing specimens. I know of several which have successfully withstood gales which wrecked maples, chestnuts and even spruces growing near by, and this in summer when the foliage adds immeasurably to the strain put upon the branches by the rush of the wind.

So much for the choice of such species as will do their full part in making your place of the future a spot of tree beauty and lasting charm. Now just a few lines on the theory and practice of their arrangement.

THE THEORY OF ARRANGEMENT

Trees should shade the ground around a house rather than the house itself. Too often this fact is overlooked, and we find the branches so closely crowding about and above the building that free circulation of air in summer is seriously impeded. If you consider a moment you will realize that a house which is itself densely shaded but surrounded at a distance of a few yards by an expanse of sunny and superheated ground will be less cool than one which, while the sun may strike it directly, is encompassed with a ring of shaded, cool air which has a chance to circulate and penetrate through the open doors and windows.

From the landscaping as well as the on-looker's standpoint, the quantities of sunshine and shadow in any tree planting on the grounds should balance. Nor does this refer merely to the actual shade area created by the trees—their own habit of growth has no small effect upon it. From a distance an elm or a white birch, for example, gives less of an impression of shadow than does a horse-chestnut or a European linden, simply because more light passes through the interstices of its limbs and foliage.

It is a mistake to plant a great variety of trees, lest the effect be too hodge-podge. Out of ten specimens, perhaps six should be of one species, three of another, and one of a third. As a general rule they will look best when irregularly grouped instead of being spotted around like the dots on milady's veil. Exceptions to this plan are found in the case of those too rarely seen perfect specimens which, like the elm, the European linden and a few others illustrating this article, are so superb as to dominate all the surroundings by their very magnificence of form and stature. But wherever and whatever your trees may be, remember that permanence should be one of their greatest charms.

Speaking generally, there are two sources from which your trees may be



Courtesy Davey Tree Expert Company

A hundred-foot European linden like this convinces one that tree worship is not all sentimental fancy or idle imagining

obtained, the nurseryman and Nature. Young stock from the former is apt to be of better shape and more easily transplanted than the wild specimens, for it has had better care and enjoys the advantage of being taken up and prepared for shipment by professionals who thoroughly understand their business. On the other hand, trees of larger size and consequently more speedy effectiveness may be obtained from their wild sites. If care is taken to select carefully those specimens which are of well-shaped, healthy growth, the results from "natural" trees are often excellent.



Courtesy Stark Bros.

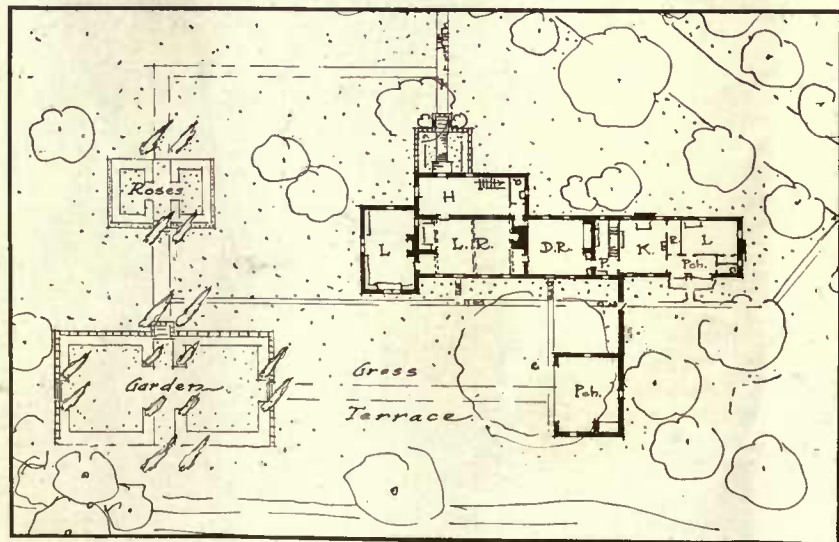
The American elm is at once graceful, strong and effective in appearance. It is a memorable feature of the New England landscape

"ALLONBY," THE COUNTRY RESIDENCE OF
CHARLES PLATT, ESQ., AT LAVEROCK, PA.

JOSEPH PATTERSON SIMS, *architect*



As found, the house looked not unlike Belgium after Von Kluck got through with it. As restored and enlarged it is thoroughly characteristic of the Pennsylvania stone farmhouse type and truly Colonial



The house and the garden have been treated as separate units, trees and shrubbery surrounding the house, the more formal development being kept for the rose and kitchen gardens



Stand about where the L is in the living-room on the plan, and you command a pleasing vista across the bricked hall and through the housedoor to the forecourt



The library was an addition to the original structure. Its finish looks no more modern, however, than the other rooms, as the Colonial simplicity was reproduced



An old fireplace at the end of the dining-room was turned into a lounge the original angle window—an unusual Colonial detail—being preserved intact



To the right is the living-room fireplace as found; above, the same fireplace preserved. The walls are sand finished and in every way the Colonial spirit has been maintained. A study in contrasts that proves no house to be neglected beyond the possibility of saving

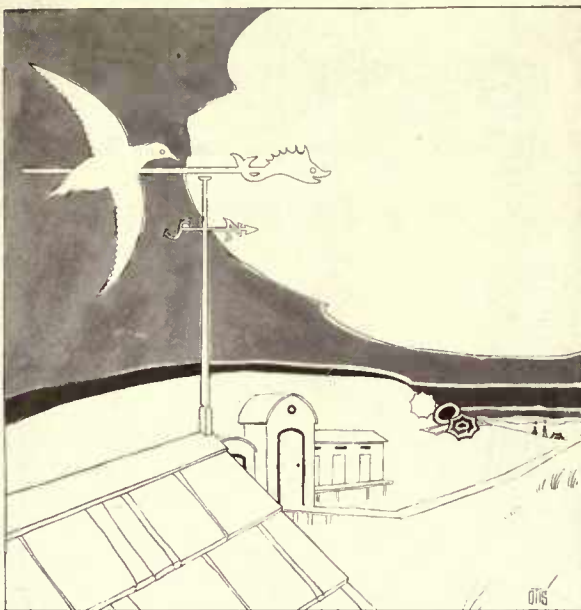


Among the pleasing additions was a sunken forecourt in front of the housedoor, with a brick pavement laid roughly in wide bond



WHERE IRON ENTERS INTO THE GARDEN

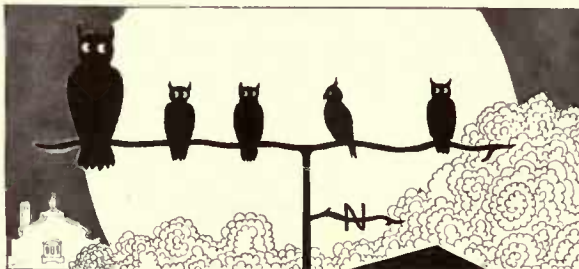
There are some uses in the garden for which no fabric is better fitted than iron. Its durability resists the weather. Those who cannot resist the temptation of buying the objects shown here can purchase them through the HOUSE & GARDEN Shopping Service. For names of shops address HOUSE & GARDEN, 440 Fourth Avenue, New York City.



Intended for a boat house, or seashore cottage, a gull in pursuit of a fish. Of hand-forged wrought iron 31 $\frac{1}{4}$ " long by 21" high in black finish. It has a weather-proof bearing, \$20.00

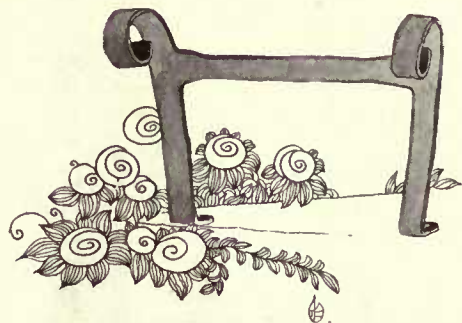


And this is why the hen crossed the road. Realistic and intended to cap the roof beam of a garage. It is 38" long and 15 $\frac{1}{2}$ " high, of hand-forged wrought iron, with weather-proof bearing, \$30.00

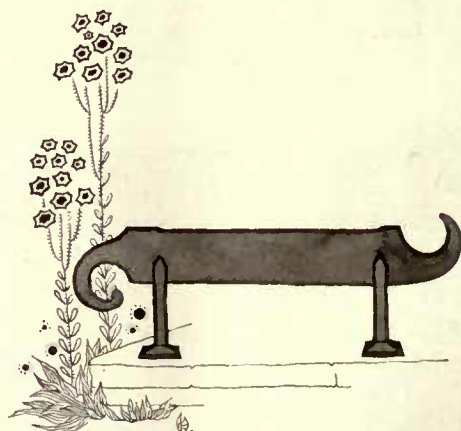


Nature supplies the moon; the rest of the picture can be bought in wrought iron and put on the barn. 36 $\frac{1}{4}$ " long by 19 $\frac{1}{2}$ " high, and highly effective. \$28.00

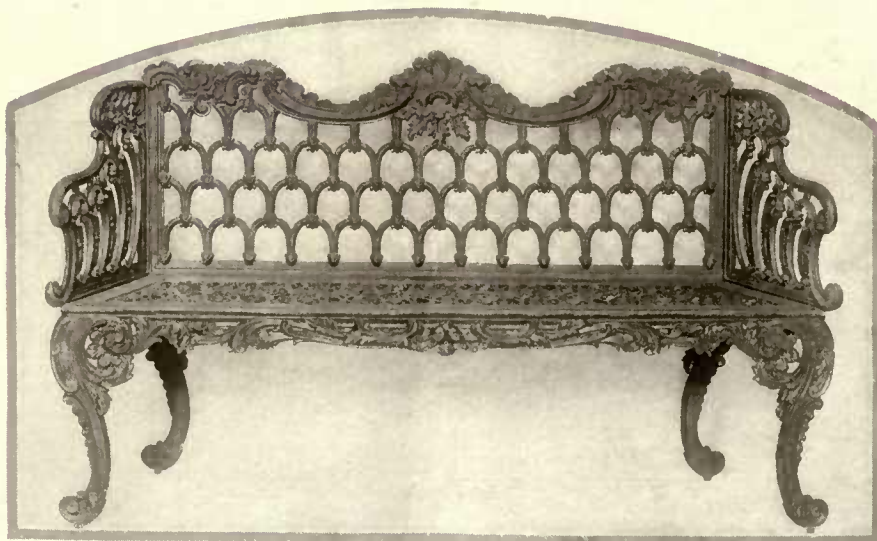
Dutch porch lantern comes in black or Pompeian verde finish with lights of rough or frosted glass, 28" long by 9 $\frac{1}{2}$ " wide, electric wired, complete, \$20.00



Of antique lines, wrought of hand-forged iron, is a footscraper that can be built into concrete or masonry or screwed into wood floor. 8" wide by 5 $\frac{3}{4}$ " high. Black finish, \$5.00; galvanized, \$5.50



Based on antique lines, this wrought iron footscraper would add an interesting note of black to the entrance. Its top curve is useful. 10 $\frac{3}{4}$ " wide by 4" high. \$5.00; galvanized, \$5.50



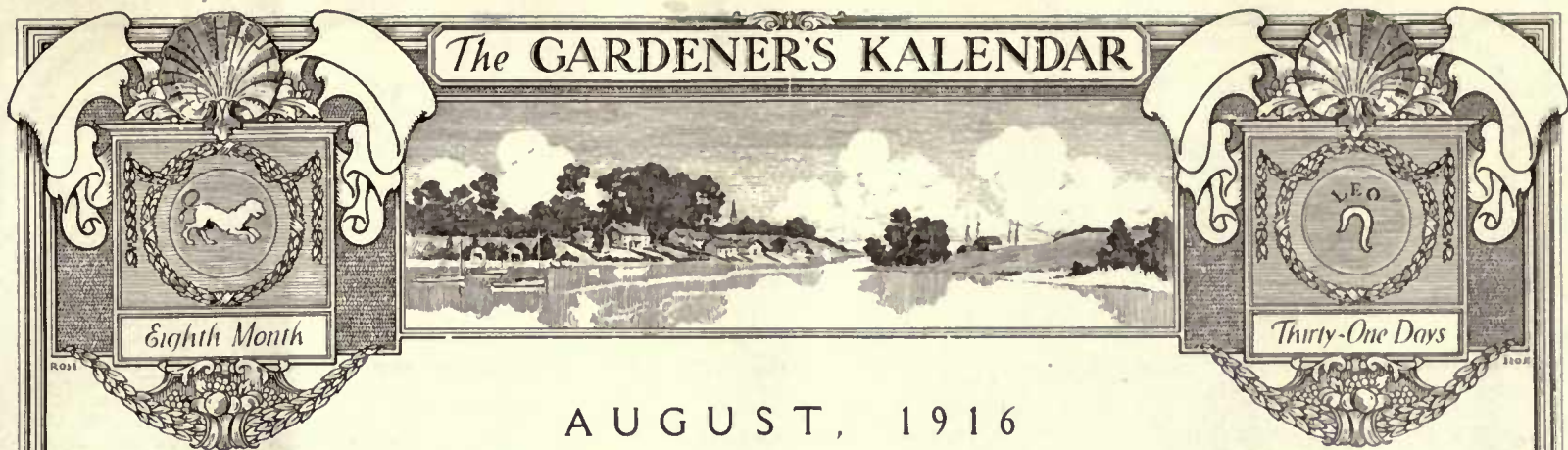
There are some types of gardens where iron furniture alone is suitable and in that sort of garden this Louis XV Rococo Settee would fit admirably, \$100.00



Reproduced from an old lantern that used to be swung in the shrouds of a sailing vessel, this makes an interesting spot when hung in the porch or sun room. Verde antique finish, \$20.00




Suitable for a Colonial house with a two-storied pillared portico or for a stucco house porch, comes a pendant lantern in hammered iron, which well protects the glass. It costs \$28.00 complete



AUGUST, 1916

Morning Star : Venus

Evening Star : Mars

SUNDAY	<p>This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing of garden and farm operations</p>	<p>6. 7th Sunday after Trinity. A bed of strawberries set out now and well cared for will produce a good crop next season. Strawberries delight in a very rich soil.</p>	<p>13. 8th Sunday after Trinity. Full moon. Evergreens can be transplanted now. Use plenty of water and keep the plants sprayed until root action has started and they have a grip.</p>	<p>20. 9th Sunday after Trinity. Pope Pius X died, 1914. Carnation plants should now be moved from the field to the greenhouse. Select a dark day, and shade until they root.</p>	<p>27. 10th Sunday after Trinity. On any indication of yellows or curculio in the peach orchard the tree or trees affected should be instantly removed and burned.</p>
MONDAY		<p>7. Order what bulbous plants you want for winter forcing in the greenhouse. Buy good bulbs of tulip, hyacinth, narcissus, lilies, calla lilies, alliums, ornithogalum and freesia.</p>	<p>14. Relief of Pekin, 1900. Onions if stopped in growth should be pulled out and laid on their sides to ripen. After the tops have dried, twist them off and store the roots.</p>	<p>21. Watch for red spider on your evergreens; many fine specimens are ruined by these pests. Frequent spraying with any good standard insecticide will control them.</p>	<p>28. How about natural planting of some of the bulbs that multiply and establish themselves in this climate, such as the trillium, crocus, narcissus, lily-of-the-valley, snowdrop, etc.?</p>
TUESDAY	<p>1. Sun rises 4:56; Sun sets 7:16. Germany declared war on Russia, 1914. Make a final clean-up of the whole place, get all the weeds out and mulch everything possible to offset dry weather.</p>	<p>8. Muskmelons should be ripening outdoors. Place boards under each melon, do not step on the vines, and do not pull the fruit; it will leave the vine of its own accord when fully ripe.</p>	<p>15. Panama Canal opened, 1914. Several useful greenhouse plants, started now from seed and grown in pots, will flower this winter. Among them are stocks, mignonette, clarkia, nicotiana, etc.</p>	<p>22. Cuttings of all bedding plants like geranium, coleus, etc., should be taken now. These stock plants are to be carried over in the greenhouse for next spring's bedding.</p>	<p>29. Japan annexed Korea, 1910. Raising seedling dahlias is very fascinating. Gather the seed pods now and hang them in bags in a dry place. Later the seeds can be removed.</p>
WEDNESDAY	<p>2. Nothing will give better returns in the cool greenhouse than sweet peas, and this is the time to sow; solid benches are preferable, though raised benches or pots will do. Buy the very best seed.</p>	<p>9. Late cabbage and cauliflower should now be set out. Keep the plants well watered until root action starts, and well sprayed to kill the cabbage worm until they start to head up.</p>	<p>16. Why not sow a big batch of perennial seeds now, if you have cold-frames to winter them in? This is a very inexpensive way of making large perennial plantings.</p>	<p>23. Be sure the greenhouse is in shape for the winter. Any loose glass should be rebbed, the boiler looked over carefully and any new parts required should be ordered.</p>	<p>30. Roses will be starting into active growth again. Encourage them with top dressings of bone meal or wood ashes and keep them well watered. Liquid manures are also beneficial.</p>
THURSDAY	<p>3. King of Norway born, 1872. Of late years we have had very fine fall weather; take advantage of this condition by sowing several rows of peas in the garden this month.</p>	<p>10. This is an excellent time to go around and label all the plants in the perennial garden; in case you desire to transplant any, or when digging the border in the spring, it avoids losses.</p>	<p>17. Keep the runners removed from the strawberry beds, and the plants well cultivated. Do not allow them to suffer for want of water—they are now forming their crowns.</p>	<p>24. A careful study should be made of bulb plantings for this fall. Most people buy the bulbs before they have decided what they intend doing with them, and the results are unsatisfactory.</p>	<p>31. Sun rises 5:26. Sun sets 6:35. This is an excellent time to sow any lawns that may be contemplated. Permanent pastures of all sorts of mixtures can be laid down at this time.</p>
FRIDAY	<p>4. First Atlantic cable message, 1857. Make two sowings of beans this month. Keep the rows about 15" apart so they can be easily protected from early frosts.</p>	<p>11. Fall spinach can be sown now. Make successive plantings until October. That which matures now can be used; the rest can be protected over winter, and will be extremely early.</p>	<p>18. Emperor of Austria born, 1830. Keep a sharp lookout for borers on trees, particularly locust, poplars and fruits. Kill them by running a steel wire in the openings.</p>	<p>25. Do not neglect spraying garden crops and orchard with Bordeaux mixture, as in this month above all others the fungous diseases are at work and must be kept in check.</p>	
SATURDAY	<p>5. This is the last opportunity for setting out late celery; use plenty of water when planting. Early celery can now be blanched for table use, with a few boards.</p>	<p>12. Make two sowings of lettuce this month. Sow good big patches which will keep up the supply until Christmas if properly grown and protected later on.</p>	<p>19. Arabic sunk, 1915. Keep all dead flowering shoots removed, particularly from perennials. They make a garden unsightly and reduce the plant's vigor.</p>	<p>26. Keep all new shoots on vines and climbing roses properly tied up; fall storms and gales will soon be here and may destroy years of growth in a few minutes.</p>	

Very hot and still the air was,
Very smooth the gliding river,
Motionless the sleeping shadows.
—Longfellow.

"Plow deep, while sluggards sleep,
And you shall have corn to sell and to keep."

The highest known waterfall is the Grand Falls, in Labrador. It drops 2,000', more than twelve times as far as Niagara.

SEEN IN THE SHOPS

The articles shown on these pages may be purchased through the HOUSE & GARDEN Shopping Service, or the names of the shops will be furnished on application to HOUSE & GARDEN, 440 Fourth Avenue, New York City.



"The anchor that held" is a candlestick of iron with verde green finish fitted with a bayberry dip. Entire profits to go to wounded French and Belgian soldiers. \$1.00



Visualize this set of English Faience—a copy of old Chelsea—arranged on a table, and you see it suitably used. The center vase is 5" high by 5½" wide. \$6.50. The smaller vases are 5" high by 2½" wide. \$4.00. The set complete, \$22.50



Designed as a rum jug, but suitable for other purposes. It is of Aurene glass with iridescent golden and yellow coloring. 3½" high. \$2.50



Designed by J. B. Platt

Hand embroidered with gaily colored worsteds in fantastic designs, these heavy linenized crash pillows serve well for porches. The edges are bound with worsteds. \$12.00

Courtesy of Patricia Irwin

Victorian furniture revived. The mirror frame is gilded oak leaves with painted flowers. Table of black lacquer with gold decorations and painted roses. Chairs and tabourets of gilt upholstered with blue damask; these three being Louis Philippe



The varieties of garden baskets are legion. This style is substantially woven and lined with leather. A leather kneeling pad is added to the equipment of useful tools. \$10.00



Courtesy of Patricia Irwin

Oak William and Mary table of unusual lines. A 17th Century "carter's chair." A small walnut Queen Anne stand with spiral support and pie crust top. An 18th Century mahogany inlay bird cage. And an old English decorated leather screen. The candlesticks and compote are of Waterford glass. The flower painting by a Dutch artist of the 18th Century



Courtesy of Patricia Irwin

A group in lacquer: Adjustable pole screen of black lacquer with Chinese decorations. Louis XV commode of red lacquer with gold mounts and ormolu decorations. Hepplewhite chair with damask seat. Worktable of black lacquer in Chinese style. Waterford glass compotes



Courtesy of Susan Westrope

One of a pair of Adam chairs with carved backs and tapering legs ending in the characteristic spade feet



Completing the pair of Adam chairs, this shows the center splat design of drapery suspended over medallions



Painted furniture of grey green with gaily colored flower decorations. Table 26½" high and 29" long. \$20.00. Chair, 35" high, rush seat. \$20.00. Footstool, 8" x 14" x 4"; \$4.00 plain, \$5.00 decorated



Designed for iced tea or lemonade is a new set of iridescent glass with attractively shaped glasses and pitcher. An odd and useful feature is the cover to the pitcher. Complete. \$5.00



Courtesy of Susan Westrope

The mirror is convex surmounted by a gilt eagle. It is 4' high and 31" wide. The cupboard is of oak with bulbous turned leg and inlaid doors. Two drawers are included below



Courtesy of Susan Westrope

Suitable for the living-room comes a Louis XVI secretaire with inlays of rosewood and satinwood, arranged in diamond and floral design. The orna-

YOUR ALL-YEAR GARDEN

August Activities Among Flowers, Vegetables and Small Fruits

F. F. ROCKWELL



Eternal vigilance throughout the summer is the price of immunity from insect pests

WHILE August is usually considered a slack month in the garden, as a matter of fact some of the most important jobs of the year are to be done at this season. Several of next spring's vegetable crops, and your supply of biennials and perennials and hardy annuals for the flower garden will depend on your efforts during the next few weeks. And this fall's most important vegetable—celery—is still to be grown.

LAST CALL FOR VEGETABLES

If you act promptly, have the soil in good condition, and use early varieties, there is still time to plant for late fall use a number of the more quickly maturing vegetables, such as beans, beets, turnips, peas, lettuce and radishes. Beets planted now will be prime for canning small when the weather is cool. If the season is favorable and they are large enough to store, they will be much better for table use, and will keep better than those which have completed their growth. A caution which has been given in these columns before, but is worth repeating again, is to firm carefully into the soil all seeds planted during dry weather. Still better, use a modern system of irrigation, ensuring not only perfect germination, but rapid, strong, healthy growth during the early fall months, when conditions are usually right for splendid development, provided there is enough moisture in the soil.

To the uninitiated it may seem like a waste of time to give much attention now to the asparagus and rhubarb beds. But if the fall growth can be made vigorous and healthy, a bumper crop for next season is practically assured. Very often both these crops are entirely neglected during the latter part of the season, and then the gardener complains of their beginning to "run out." Cultivation should be continued and all weeds kept out until the end of the season. The asparagus tops should be kept sprayed with arsenate of lead to prevent the asparagus beetle; if rust appears (it shows by the premature yellowing of the foliage and elongated small swellings and cracks on the stems) cut the stalks clean back to the ground, rake up, and burn.

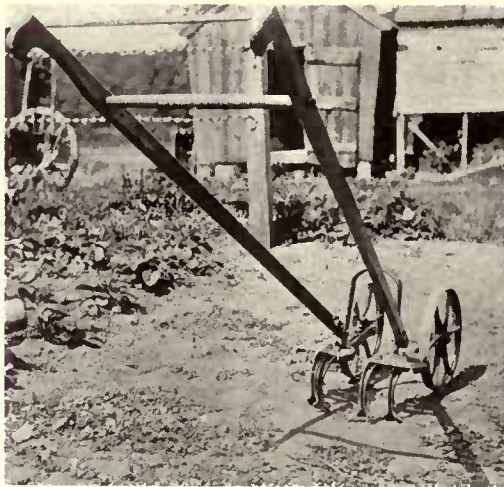
A good planting of asparagus, well cared for, will last indefinitely. Rhubarb, however, to be of prime quality, should be taken up and replanted every few years. A large clump will make half a dozen plants. If you don't need them, throw or give away five. Change the situation for the new plants if convenient; otherwise, they may be put back in the same place, after the ground has been well forked up and enriched. It will be well to trench it, working under a good dressing of manure.

KEEP CELERY GROWING RAPIDLY

Celery is at once an easy and a difficult crop to grow. It is a gross feeder, revels in an abundance of water, and is comparatively free from insects and usually from rust, the disease most likely to attack it. You probably have the early crop well along in the garden, but it is not too late to put in more for the winter supply, provided the soil is well enriched and good, strong plants are used. It is always better to buy transplanted or "re-rooted" plants; the cost will be little more, and they will begin growth so much more quickly than seed-bed plants that nearly a week will be saved in getting them well under way. The use of a starting mixture of dried blood or guano and fine bone in the rows will also be very serviceable. If you have your own

plants, don't be afraid to trim them back quite severely when setting out; the extra foliage will be but a handicap at first. If dry, run water in the furrow until it ceases to soak away readily before putting in the fertilizer; then cover in and plant. The furrow may be left 2" or 3" below the surface to fill in as the plants start growth, but the old system of planting in a deep trench is now little used.

Top-dress the growing plants with nitrate of soda, keep them free from weeds, and keep the soil worked up to the plants as they grow, so that the stalks will tend to an upright position. If the weather is dry they can hardly be given too much water, but if the watering must be done with a hose, apply it late in the afternoon and be sure to use enough to give the ground a thorough soaking. The earliest part of the crop should be ready for use toward the end of this month. When it is well grown, and two weeks or so before you want it for use,



No cultivation is satisfactory unless done with the right implements. Here is one of the most useful

blanching should be begun. This can be accomplished by hilling or the use of boards, but for the home garden the individual blanchers, made of heavy paper, are very convenient and do the work nicely. They cost little and can be used a number of times. By keeping a dozen or more plants in different stages of blanching, a continuous supply for the table will be available.

THE NEW STRAWBERRY BED

There is no necessity of waiting a whole year for your berry bed to bear if you will get busy at once, prepare the soil properly, and get good plants. There is no better place to use the compost heap you have been accumulating through the summer than on the new strawberry bed. And a good coating of well rotted manure, in addition to that, will be none too much. A good dressing of high-grade fertilizer should be raked in broadcast. In the rows or hills use fine bone and blood or guano, with twice its bulk of humus added; this makes a mixture which will not harm plant roots if mixed with the soil, although they are very easily injured by chemical fertilizers. It is always risky to use sod ground for strawberries, as the large white grubs which are likely to infest such ground will kill a great many of the plants in no time.

By all means use potted plants. They are in every way the most satisfactory; with ordinarily good care, in good soil, they will yield a handsome crop next June if planted early this month. A convenient way is to plant in rows 12" to 15" apart, omitting every fifth row. The plants, if to be grown by the hill system, which is generally the most satisfactory for the home garden, should be at the same distance in the rows. Extra strong growing varieties, in rich soil, will require the full 15" of room. In planting, soak the root balls in water for a few minutes before setting—just enough to let them get thoroughly saturated, but not to crumble away in handling. A convenient way is to place several rows upright in a fairly tight flat, and pour in water slowly until they have taken up the right amount. Then the flat can be used, without moving the plants again, to distribute them along the row.

In ten days or so, when they have taken root, give a light dressing of nitrate of soda. Keep the soil well cultivated, to maintain a dust mulch between the plants. Watch closely and cut off all runners as fast as they appear. This throws all the energy of new growth into the development of a strong crown for each plant, with the result of a full crop next year.

Have you any of the new fall bearing berries coming on, and if so, have you made any provision to keep the fruits clean when they develop? If not, mulch the bed as soon as you stop cultivation, and let the berries begin to set. A good way of doing this is to benefit your lawn at the same time by letting the grass grow a little longer than usual between cuttings, not clipping it quite so close, and using the cuttings as a mulch. Put the freshly cut grass on at each cutting as far as it will go, 2" or 3" thick.

Some of the fall sorts tend to set too much fruit. Better berries may be had by removing some of the blossom bunches, and by curtailing the propensity of the plants for throwing out runners and forming new flowering plants.

START PANSIES AND PERENNIALS NOW

In getting a good stand of pansies and other biennials and perennials which should be started now for wintering over in the frames, the most important thing, next to good seed, is properly prepared soil. An old cold-frame, which may be shaded with a cloth or slat sash, is an excellent place for the seed bed. Fork it up and prepare it; then surface it with 2" or so of light, clean, sandy soil—adding the sand if necessary—and about half as much commercial humus added. This will give a very light, moisture-holding soil which will not pack down or bake, and through which the seeds can come up readily. Soak the soil in the frame until the water begins to stand on the surface before putting the prepared soil on top. The seeds should be sown thinly in rows 4" to 6" apart, pressed into the soil, barely covered from sight, watered lightly and kept shaded. Just before they begin to germinate, sprinkle flowers of sulphur over the surface with a dust gun. Remove shading when plants are up.

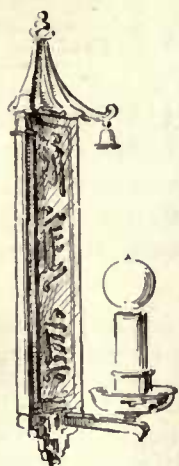


After the perennial seeds are scattered on the surface, press them in with a board or brick

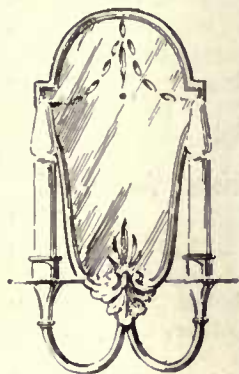
FIXTURES AS FURNISHINGS

Herein is explained the much neglected fixture, its place in the color scheme of a room and its position on the wall. For the shops where these fixtures may be purchased address HOUSE & GARDEN Shopping Service, 440 Fourth Avenue, New York City.

AGNES FOSTER



A pagoda wall fixture designed to give ultimate touch to the Chinese room



For the bedroom comes a double fixture with etched mirror back

to cut the fixture off at the ceiling, cap or plaster up the hole, and use side lights. Where the house or apartment is still under construction, such arrangements for side outlets can be made through the architect or builder. If the work is for you to do, there are some general rules of position to remember. While the general height for the outlet is 6' above the floor, a variance of 6" down to accommodate the stature of the family is both permissible and desirable. If the arms are inverted or turned down, the outlet hole may be somewhat higher than 6'. The height of the ceiling is also to be considered. With a 9' ceiling the outlet should be no more than 5½'

French to its tiniest flowers, but suitable for the English room as well



THE modern apartment has many things to its credit: every conceivable convenience for modern living. And the old restored farmhouse has its distinctive charm. But in both there is usually lacking—unless one is fortunate—adequate, convenient and good looking lighting fixtures. The same is true of many of our best "brown fronts" where one can find such horrors as a green beetle-backed hanging chandelier over the dining table. In each of these cases the rooms may be suitably furnished, but the fixtures will be an eyesore that completely destroys unity and dispels charm. These conditions exist because householders do not look on fixtures as part of the furnishings. If the fixtures are bad, call in the junk man and have them removed. You will then have a clean slate to work on.

POSSIBLE SUBSTITUTES

Having disposed of your monstrosities, you face the problems of what to substitute. The really best procedure is

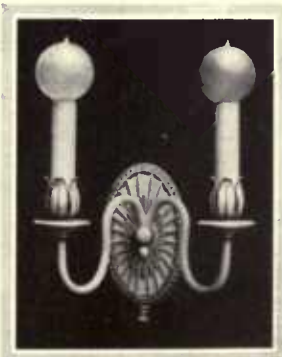
from the floor or even less to fit the furniture.

A better effect is had by using a double light fixture than a single; the latter being apt to look spotty when lit. Besides, it is better to have the arms spreading enough to allow several inches between the sockets. If the sockets are 8" apart, they permit the use of a shade or globe; otherwise an over-all shield would have to be used. With two bulbs thus shaded, the light is softer and less concentrated.

For a room 18' square, four double brackets will give sufficient light. All need not be used save on "grand" occasions. Used in a dining-room in conjunction with four table candles or candles on the serving table, and the lighting effect is at once sufficient and charming. In the living-room reading lamps are required in addition to side fixtures. Base outlets can be put in and the wires run under the rugs. Do not be persuaded into using the regular side fixtures with the wires coming out of them for the table lights. They disfigure the wall and are unpleasantly conspicuous. Any mechanic can run a wire along a door or window trim and paint it to match the woodwork. But the base outlet plan is better. Have a general idea where you want your lights to be and arrange the outlets accordingly. If your table stands on a rug, a hole can be made and buttonholed and the wire slipped through. There are no wires, then, to trip over or be untidy. The job assumes a look of permanency, which all homemakers desire.



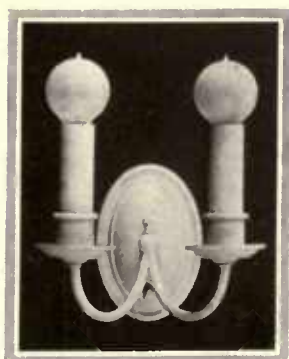
Modern wrought iron fixtures are reminiscent of old Italian work and are justly becoming popular



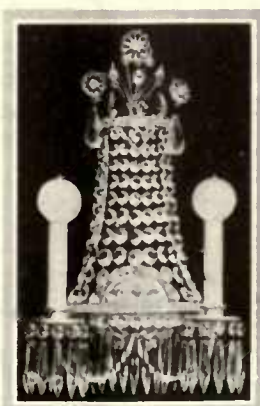
An Adam fixture, delicate in design, is charming and suitable for the bedroom



Buddha broods over the Chinese room from his fixture throne of bronze



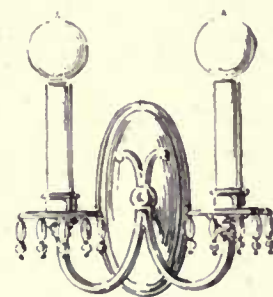
A simple, inexpensive fixture that can be painted to suit color of room



In a Colonial room this design is always suitable because of its lines



Made of wrought iron, this torch will find a place in the entrance hall of oak or stone



The pendants of this fixture are blown glass crystals. Use with mulberry shades

In addition to these practical construction facts the householder should not neglect the value of fixtures in the furnishing and decorative scheme of a room.

FIXTURES AND COLOR SCHEMES

Much of the feeling of a period room lies in the detail of the side fixtures. The furniture may be conglomerate, but if the walls and proportions are true to the period, and the fixtures as well, the seal is thus set upon the room. Or visualize a room where the rug is Chinese, the walls a plain tone and the hangings suggestive of the Chinese in design. As a distinctive touch use four Buddha brackets picked out with yellows and oranges and blues of the rug and hangings. The room is at once made unusual. The same may be said of the Adam fixtures, the design being so marked and exquisite that attention is immediately drawn to them.

Crystal fixtures have come back. They find their place in any formal room where each crystal plays with the light, enlivening and enriching a delicate wall surface. Another attractive fixture is so arranged that the light is reflected in a gracefully shaped mirror with a tiny garland etched in the glass. Such a fixture would look well in a bedroom with the frame painted and antiqued to match the hangings. This coloring of fixtures is a vital part of the decorative scheme.

Dainty and colorful, the basket and flower fixture finds a place in the boudoir



Furnishing Forethoughts

DO YOU need the advice of an authoritative expert?

Our editors' task is to observe, to discover, to compare, to price, to select—the things that go to complete a gracious and charming home.

The forthcoming issue is an example of what skill and experience can do to set before you the benefits of this trained taste and careful choosing.

September, the Autumn Furnishing Number, will give you intimate and valuable ideas for making your home distinctive and individual—a dwelling far above the commonplace. It comes at an opportune time—the season of preparedness for a cosy, livable autumn and winter home.

The Autumn Furnishing Guide

You will find it a complete catalog. Nothing is forgotten. It shows well-chosen examples of how your home may be made charming, practical and pleasing. In fact, each article and picture is selected as if especially for you—with a view to beautifying your home and securing more comfort. You need this September number. Moreover this issue is an excellent example of the kind of a magazine you may expect each month. A small investment of \$3 for a yearly subscription (twelve exceptional numbers) may save you \$300, or even \$3,000 or more.

Because of HOUSE & GARDEN's many valuable suggestions on building, which are practical; on gardening, which please, and on decorating and furnishing, which harmonize and make your home more attractive—you cannot well afford to be without this useful guide.

Special Introductory Offer

If you prefer, you may take advantage of our trial subscription offer (to new subscribers) for the next six intensely interesting and useful issues, at the special introductory price of \$1. Let your subscription start with the September (Autumn Furnishing Number). It is not necessary even to write a letter. If you choose, you may use the coupon. It is easier, quicker and more convenient.

Send the Coupon Today
Read "A Unique Service" opposite column

Introductory Coupon Offer

House & Garden, 440 Fourth Avenue, New York
As per your introductory offer, please send me the next five numbers of HOUSE & GARDEN, beginning with September (Autumn Furnishing) Number. On receipt of bill I will remit trial subscription price of \$1. (Regular subscription, \$3).

Or I enclose herewith \$1, for which send me the next six numbers, beginning with September.

Name
(Please write name and address very plainly.)
Address
City & State
H-G-8-16.

OUR readers are urged to study and use this index as a buying guide. You will find each advertiser offers a product of quality, dependability and value—that your wants, at all times, will receive prompt and courteous attention. If there are any other subjects in which you are interested and you do not find them listed below—do not hesitate to ask us. Whatever information you may desire about the home, whether it concerns your plans of building, decorating the interior, or the making of a garden—in fact—all indoors and out—we will gladly supply.

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Send the Coupon

You may enclose the coupon within an envelope, or paste it on a postal. Or, if you prefer, you may write a special letter.

We will see that you are supplied with the kind of information that may possibly save you many dollars—surely time and energy, perhaps ill spent.

Send the Coupon Today
Read "Furnishing Forethoughts" opposite column

Free Information Coupon

House & Garden, 440 Fourth Avenue, New York

I would like to know more about the subjects checked below or, those outlined in the letter attached. Please arrange to have free information sent me promptly.

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ADVICE ON AUTUMN FURNISHINGS

September House & Garden is a guide to the annual autumn furnishing and refurnishing of the tasteful home. Next month you will be investing a great deal of time, thought, and money in putting your house to rights for the winter months. You cannot afford to be without the accurate judgment of trained experts on house problems.

House & Garden is a council of experts discussing all sorts of house and garden problems. We are making this September number solidly compact with household "do's" and "don'ts." These are just a few of the subjects treated—there are dozens more:

- | | | |
|---------------------------------|---------|---|
| Reclaiming the Old Apartment | - | <i>How skilful management, good taste, and \$800 transformed a nine-room ark into a thing of beauty.</i> |
| Gardens Among Stones | - - - - | <i>How to bring a bit of the country home to your city residence by means of the rock garden.</i> |
| The Rugs of the Heathen Chinese | - | <i>Chinese rugs are growing in popularity, and advice on how to tell the poor from the excellent is timely.</i> |
| Preserving Your Periods | - - - | <i>Skilled advice on the selection and arrangement of furniture in harmony with its background and the architecture of your home.</i> |
| To Blossom at Christmas | - - - | <i>A practical article on getting your house plants ready for winter and making certain of early blooming.</i> |
| Hansel, Gretel & Co. | - - - - | <i>The amiable and unappreciated little dachshund as an indoor city pet.</i> |

There will be ever so many photographs of good house arrangements, period styles in furniture, new wall papers, and good interiors. Fifty percent of the issue is devoted to practical autumn furnishing problems. Every regular department will concentrate on them. Don't risk disappointment with your furnishings this winter because you were uncertain what you wanted to do this fall. Twenty-five cents expended on House & Garden for September will bring you twenty-five hundred percent return in house contentment. There will be a big demand for this particular number. To make sure of it, reserve your copy at the newsstand, or enter your subscription now.

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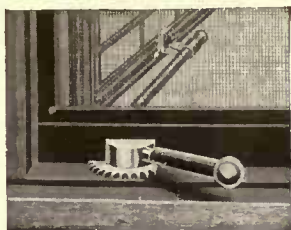
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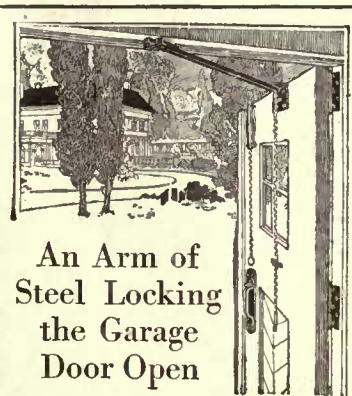


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STANLEY S.W. WORKS
NEW BRITAIN CONN., U.S.A.

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The Garden of Sweet Perfumes

(Continued from page 31)

ers; the catchfly (*Silene noctiflora*), a tall, leafy plant with large white flowers; and four o'clocks—all these are easily raised from seed.

Sweet herbs as well as flowers must have a place, as they are wanted for sachets and pot-pourri. Southernwood and borage are both aromatic. A lotion made by steeping sweet fern leaves in boiling water will relieve the burning irritation of ivy poison.

RAISING LAVENDER FROM SEED

Lavender is hardy when it is once firmly established, but it is not the easiest perennial to start in this country. At first I bought nursery stock, but out of two dozen plants which I got from four different sources in two years only one lived, and that was always a semi-invalid, so I resorted to the slower method.

In March a shallow box was filled with potting mould, thoroughly soaked with water, then covered with about $\frac{1}{4}$ " of soil, patted down firmly. The box was then covered with glass and placed in a west window. As soon as the seedlings appeared the glass was removed, but they were shaded from direct sun and slightly sprinkled every morning. When 2" high they were transplanted to a deeper box and set 2" apart. About two months later they were set in a partly shaded seed bed in the garden, and the last two leaves were nipped off each plant to ensure a bushy growth.

Cultivation was constant all summer until August, when they were again transplanted—this time to a bed which was to be their permanent home, a border partly shaded by shrubs. It happened to be a very dry summer, so they were sprinkled every evening. When cool weather set in, dead leaves were scattered between the plants, and the quantity increased as the weather became more severe. In the spring the mulch was removed and a little bone meal raked into the ground around the plants. The ground must be covered every winter, and it is well to have a dressing of well rotted cow manure dug into the bed in the early fall.

THYME AND ROSEMARY

There are two varieties of thyme: the broad leaf English for flavoring stews and soups, and the almond-scented for the flower garden. It is a pretty, variegated plant which remains green all through the year, and is used only for sachets and pot-pourri. Both varieties are perennials, but if sown early in the spring will mature the first season. The seed should be sown in rows 9" apart, on rich soil that has been worked into a fine, loose condition with a fine garden rake, and later smoothed off with the back of a spade or with a board. Then sprinkle thoroughly, using a fine rose on the watering can. Keep the can moving back and forth until the ground is thoroughly saturated to a depth of 1". Wait for an

hour, then scatter the seed thinly on the marked lines and cover about $\frac{1}{16}$ " with dry, fine soil. It is a good plan to fill the flour dredger with soil and shake it over the rows, for then you are sure of its being evenly distributed. After the seed is covered, put a board over the row and press gently to firm the seeds into the ground and aid germination.

Thyme, marjoram—in fact, all small seeds—do better if they are partly shaded. I make long, narrow frames of slats and cover them with unbleached muslin, then drive a few sticks into each side of the row and lay the frames over them. For safety against wind it is well to put a few nails through the frames into the sticks. About eleven o'clock in the morning it is advisable to sprinkle the muslin with water, as the evaporation will prevent the seedlings becoming too dry. If time will not permit making the frames, spread two or three thicknesses of paper over the rows, using stones to hold them in place, or mulch with lawn clippings. I like the former better, because they are easier to remove and are not so untidy as a grass mulch, which dries and blows about. When the seedlings are well established the mulch will have to be removed, but if the frames are used they can remain for another week.

Rosemary is another scented perennial, and the plants can be easily obtained from any nursery. If you want to raise from seed, proceed exactly as for thyme. After you have one well-grown plant it is better to propagate by cuttings than to raise from seed. Rosemary requires rich soil and a sunny position, and needs some light protection during the winter. The whole plant is aromatic, but the flowers are the strongest. The essential oil which is distilled from them is the principle ingredient of eau-de-cologne.

HOW TO USE THEM

A cupful each of lavender, thyme, rosemary and mint, steeped in two quarts of hot water for two hours, strained and added to a warm bath, banishes fatigue in a miraculous way. In cases of convalescence a cupful of the mixture in the sponge bath is both gratifying and refreshing to the invalid.

Ten pounds of lavender flowers and one pound each of musk, thyme, rosemary and mint leaves, all dried and mixed with one ounce of ground cloves, was grandmother's formula for the moth bags which preserved our furs and woolens just as effectively as camphor balls or tar mixtures do in these modern days.

To keep your garden blooming constantly, flowers must be gathered from day to day. They may be used to make pot-pourri, which will keep the house fragrant all winter. Make the concoction in a big stone jar which has a lid, and in the fall fill fancy jars from it.

Silhouettes Old and New

(Continued from page 21)

published in Hartford in 1846 and is as rare, perhaps, as Eduard's.

Among modern artists who have produced silhouette pictures one may mention Paul Knoewka (famous for his Shakespearean silhouettes), Arthur Rackham, Howard Pyle, F. Vallotini, Valentini, Caran d'Ache, Phil May, Henri Riviere, Jules Diez and Maxwell Ayrton.

There are, to be sure, new silhouettes offered to collectors as old, but reliable antique dealers will not

stoop to such catering, and the collector who becomes interested in silhouettes will find the trouble of rummaging in the attic often repaid by the discovery of some old shadow picture, relegated thither when photography appeared, for a time, to displace the delightful old art that alone has preserved to the present generation the outline portraits of many of those who otherwise would have passed shadeless from this world into oblivion.

Silverton Cord Tires

The B. F. Goodrich Co.
Akron, Ohio

Potted Strawberry Plants

DREER'S Mid-Summer Catalogue

offers the best varieties and gives directions for planting in order to raise a full crop of Strawberries next year; also offers Celery and Cabbage Plants, Seasonable Vegetable, Flower and Farm Seeds for summer sowing, Potted Plants of Roses, Hardy Perennials and Shrubbery which may safely be set out during the summer; also a select list of seasonable Decorative Plants.

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PERCHES

on which they can stand with shallow water on one side, deep water opposite.

The center piece serves as food tray, or, when connected with running water

as a water-spreader making a

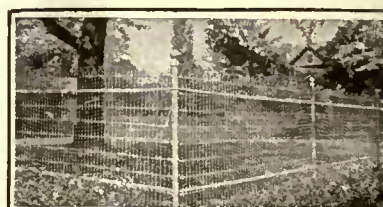
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Planted in summer or autumn, produce a crop of berries the following June. My booklet on Pot Grown Strawberries tells all about them; how to prepare the ground, and cultivate. It shows the "Edmund Wilson" in natural size and color, and accurately describes with truthful illustrations the Van Fleet hybrids and a score of other choice varieties, including the best Everbearing Strawberries. IT'S FREE. If you would have bigger and better Strawberries than you have ever had before, plant Van Fleet Hybrids.

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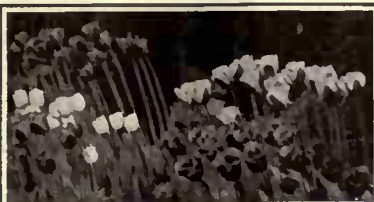


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To spend freely both thought and money on your garden, in making it quite the choicest, quite the most charmingly interesting of gardens, and then associate with it, a greenhouse not keyed up to it, is to say the least regrettable.

Consistency, you must admit, "is a jewel." U-Bar greenhouses, because of their wonderful bubble-

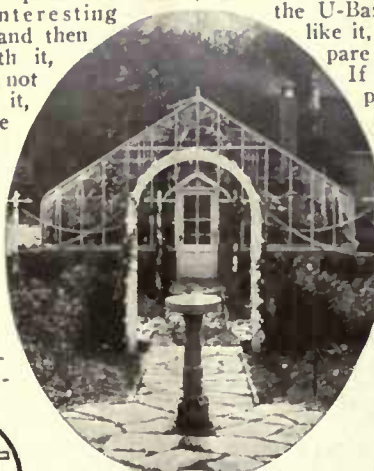
like construction; their consistency in design; and rare care in execution, are fittingly fit for the idealized garden setting.

It is not a boastful statement to claim that no other greenhouse can equal the U-Bar; because no other greenhouse construction is constructed like the U-Bar. If none are

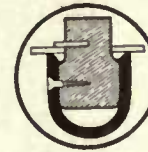
like it, you can't compare it with others.

If you can't compare it—then it becomes a house unique unto itself.

If it's this top-notch in greenhouse-dom you want—then you want the U-Bar. Send for catalog. Or send for us. Or both.



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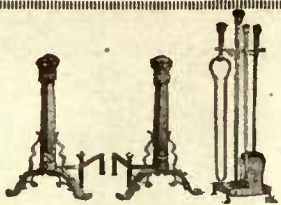
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Sewage Disposal for the Country Home

(Continued from page 36)

What you need in this case are two dry wells about 3' in diameter and 5' deep, built of the local stone and laid without mortar. There should be no bottom, and the top can be roofed with logs covered by 1' of sod or earth. Locate these dry wells 20' apart, the second a little down hill from the first, and connect them by a blind drain 2' below the surface of the ground. Both wells should be at least 100' from the camp, the nearest one connecting to your plumbing fixtures by a tight, carefully laid sewer line. This system, although not nearly as efficient as a well designed septic tank and disposal field, will give excellent service for a number of years, with an occasional cleaning of the well through which the sewage first passes. When eventually the surrounding soil is entirely clogged and no longer able to absorb the effluent, the old wells should be filled in with earth and two new ones constructed. These tanks, with the sewer and drain, should cost about \$140.

THE CASE OF THE SEASHORE COTTAGE

The last case to consider is a cottage by the seashore. You, the owner, do not want a leaching cesspool, owing to the proximity of your neighbors' houses and the danger to nearby wells. You have not land enough, however, to accommodate a regular tile disposal field. Besides that, your household averages only four or five persons. Consequently, the expense seems unreasonable. And you are perfectly right. If you have a heavy clay soil to contend with, a complete system might be the only sanitary alternative, but with the sandy gravel soil of the seashore there is a very efficient combination much less expensive to construct.

First comes the tank built of con-

crete and located underground 50' or more from the house. It should be 7' deep and about 6' long and 5' square. The manhole cover should be absolutely tight and the concrete walls of a rich mixture to insure the tanks being waterproof. As in the case of the larger septic tanks, both inlet and outlet pipes must be fitted with tees to avoid disturbing the surface of the sewage.

From the tank toward the downhill side dig a trench 2' deep and 2' wide for a distance of 45'. If the property line interferes, the trench need not be straight, as long as it has a slight, even grade away from the tank. In the trench upon a gravel bed 9" deep lay 40' of 4" land tile connecting into the tank with 5' of sewer pipe. The land tile must be laid with open joints as described above, and the trench filled with gravel and sand. This tank, with the connecting sewer and drain, should not cost, under average conditions, more than \$190.

Although easy to construct and practical, even upon small pieces of property where the soil is porous, this arrangement combines the two essential factors of a disposal system. That is, the warm and dark tank provides an ideal place for the action of the anaerobic bacteria, which are active agents in the decomposition of the organic matter in the sewage, and the tile drain which distributes the effluent near the surface of the ground makes possible the absorption and oxidation of the more liquid substances by the vegetation and action of the anaerobic bacteria. In this way Nature's scavengers are turned to use, and the dangerous organic compounds, broken up into their constituent parts, largely cease to be a menace to human health, a vital necessity in any home.

Considering the Lilies

(Continued from page 19)

Note that it is early spraying, however, as well as constant, that should be the practice; and the spraying of plants that are so healthy that it "seems foolish to do it." When they are in less perfect condition than this at the time of applying the spray, the mischief is already done beyond repair.

SOME OTHER GOOD KINDS

One of the most picturesque of all the lilies that we can have in the garden came out of China not so very many years ago, and is named for its discoverer, Dr. Henry. And though *Lilium Henryi* is still expensive enough to seem an extravagance, because there are not as many bulbs for sale as the market demands, it is so hardy and easily grown, and it multiplies so rapidly, that it is not really such. Of amazing strength and vigor, it grows as high as one's head, and a single bulb not infrequently bears fifteen to twenty flowers. In color it is a deep yellow, a little different from most yellows. That is, it is the warm and yet soft shade of an apricot, and it has brownish spots inside, similar to the deep crimson spots of the *speciosum* strain. If you cannot buy more than one bulb of this, get that one bulb, by all means. In three or four years you will have enough offsets to replace and make a splendid clump.

The Siberian coral lily is a low growing and beautiful scarlet that everyone can grow, and that propagates very easily, too. Either from its seeds or its bulb scales it may be multiplied, so there is no reason for

not having a colony of it. It is called *Lilium tenuifolium*.

The old Nankeen lily—the one suspected of being a hybrid—is *L. tateanum*, and nothing is more fragrant and creamy and stately than this lovely species. It and the two above are Turk's caps. *L. japonicum* is a pink outside and white within that should not be omitted. It is the trumpet form, of course.

I am almost tempted to omit the "gold banded lily of Japan"—the splendid *Lilium auratum*—not because it is difficult to grow, but because it is not permanent and needs constant renewing. Of course, there is no question about its being one of the most gorgeous things in all the floral kingdom, with its great white, gold banded flowers, studded within with purple spots. These flowers are normally as much as 6" to 8" across, and sometimes they measure quite 1'; a cluster of them towering above one's head is truly a regal sight. The season of its bloom is long, too, provided there are several of the bulbs planted, for in a group some will come into flower at one time and some at another.

The tiger lily we must not by any means leave out, although it is rather coarse and stiff and common. So is blue sky common, for that matter; that is nothing against it. Do not get the ordinary *L. tigrinum*, however, but choose the better form, which is *L. tigrinum* var. *splendens*. This has larger clusters of orange colored blossoms, spotted with maroon, and is altogether a finer and better plant in every way.

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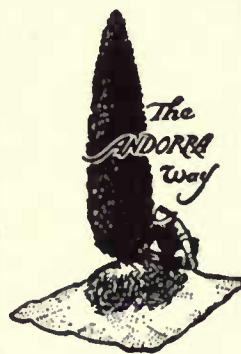


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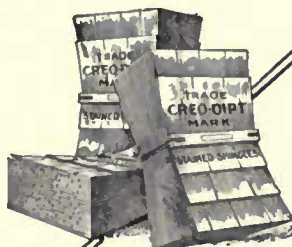


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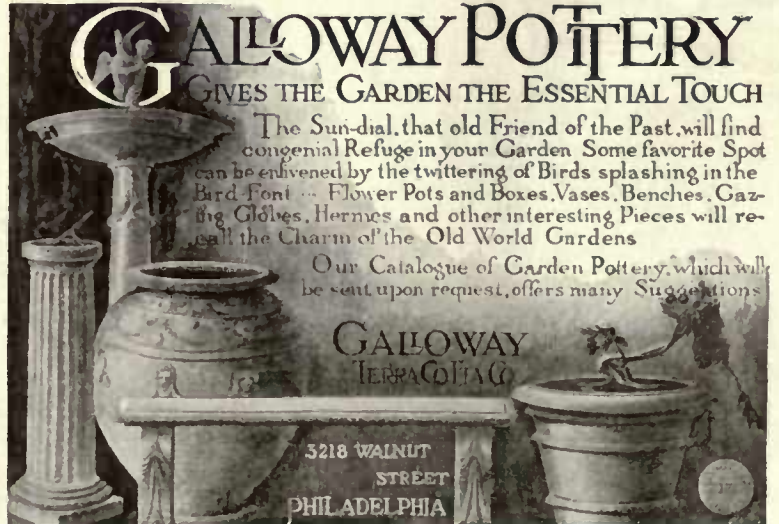
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Considering The Lilies

(Continued from page 52)

Lilies generally prefer a light, rich soil, but some will grow where these ideal conditions do not prevail. The best to choose for really heavy soil would be *tigrinum*, *splendens*, the native *Canadense*, or the also native *superbum*, called the American Turk's cap. This last is pronounced the very best tall red Turk's cap there is; it is one of the orange-reds. Be careful not to confuse it with the Japanese *L. speciosum*.

The other native is orange and red with dark spots, and there is a yellow form known as var. *flavum* or *luteum*. Any or all of these will succeed in fairly heavy soil, but for the rest of the family light and sandy earth is preferable. They will grow in most good garden soils, provided there is perfect drainage. This is absolutely essential.

Consider the character of a lily bulb for a moment, and you will see why. Composed of layer after layer of overlapping scales, is there anything less calculated to resist the ravages of moisture? Most complete drainage is easily seen to be almost their greatest necessity, and lack of it their greatest handicap. And as heavy soils do not dry out as quickly as sandy soils, nor drain as thoroughly after heavy rains, they naturally do not suit lilies. Some of the Japanese species, indeed, cannot endure a particle of moisture entering the bulb; and the Japanese gardeners have learned to plant these on their sides to ensure keeping their hearts perfectly free from it.

Extremely susceptible to heat, also, are lily bulbs, so they must not only go into well drained earth, but deep into it. If they can go where the sun will not strike during the heat of summer, so much the better. Thus it is that in the shrubby border they do the best, usually, for here the earth above them is shaded and cool, though the stalks and leaves and flowers are not deprived of sun. This is what they like best: sun at their tops, but shadow at their feet.

All of the Japanese species send out roots above the bulb, along the stalk when this has grown. To give these proper protection and sufficient depth to ensure their not drying out, the bulbs must be set very much deeper than those of other species. Ten inches below the surface of the ground is not a bit too much, which means that a hole 1' deep should be dug for every bulb. Make its diameter 1½" or 2" more than the diameter of the bulb, and put 1" of clean sand in the bottom of it. Set the bulb on this, sift more sand around it to fill the space and cover it to a depth of 1". Then put in the earth.

This not only ensures perfect drainage, but also shields the bulb from direct contact with anything in-

jurious either above or at the side of it. Manure should never touch a lily bulb—nor any kind of bulb, for that matter—yet lilies need plenty of very rich feeding. When they are bedded in sand as described, their roots reach out and get nourishment through the leaching down of the moisture that has passed through the manured soil above them. Thus they are properly enriched, while in no danger of being injured.

Bulbs of the European and native species need not go more than 6" below the surface of the ground, for these do not produce the lateral roots along their stalks above the bulb. Otherwise it is well to plant them just the same, as far as sand and precautions against contact with manure are concerned, as the Japanese species.

All lilies should be mulched in the fall, after the top growth is dead, with strawy manure or autumn leaves. If you use the latter, let the lower layer of them remain each season. No fertilizer is more valuable than the leaf mold thus accumulated above the bulbs, to be carried down to their roots in the course of time, rich in plant food.

THE EASY-TO-GROW LILIES

Yellow—

- Lilium elegans, alutaceum*—Japan.
- " concolor, parthenocion* — China.
- " testacum* (Nankeen lily) — Probably Europe.
- " Canadense, flavum*—North America.

Orange—

- Lilium elegans, fulgens*—Japan.
- " Henryi*—Japan.

Orange-red—

- Lilium elegans, fulgens*—Japan.
- " tigrinum, splendens*—Japan and China.

Scarlet—

- Lilium elegans, atrosanguineum*—Japan.
- " concolor*—China.
- " tenuifolia* (Siberian coral lily)—Siberia.
- " superbum* (American Turk's cap)—North America.
- " Chalcedonicum*—Greece.

Yellow and red—

- Lilium elegans, bicolor*—Japan.

Pink—

- Lilium speciosum*—Japan.
- " Japonicum*—Japan.

Rose-red—

- Lilium speciosum, rubrum*—Japan.

Burgundy-red—

- Lilium Brownii*—Japan.

White—

- Lilium longiflorum* (Easter lily)—Japan, China, Formosa.
- " candidum* (Madonna lily) —Southern Europe.
- " auratum* (Gold banded)—Japan.



Constructing The Private Garage

(Continued from page 25)

When the turntable is omitted, a pit can be constructed in the floor to enable working beneath the car, but this is undesirable generally because it cuts into the floor and is dangerous when the car is not over it. Lots of built-in shelves, cupboards, drawers, etc., lighten the work and give good storage space. They add little to the cost compared with their value.

Drainage is highly important, for

here again the highly inflammable nature of gasoline and oil comes in. In the absence of a turntable the floor should slope at least 1½" in the size previously mentioned, toward the center from all sides. In the outlet should be a safety trap to prevent the gasoline getting into the sewer. With the many forms of turntable, the center of the table acts as the drain hole.

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A peep into the October issue—a hallway with personality

FALL PLANTING

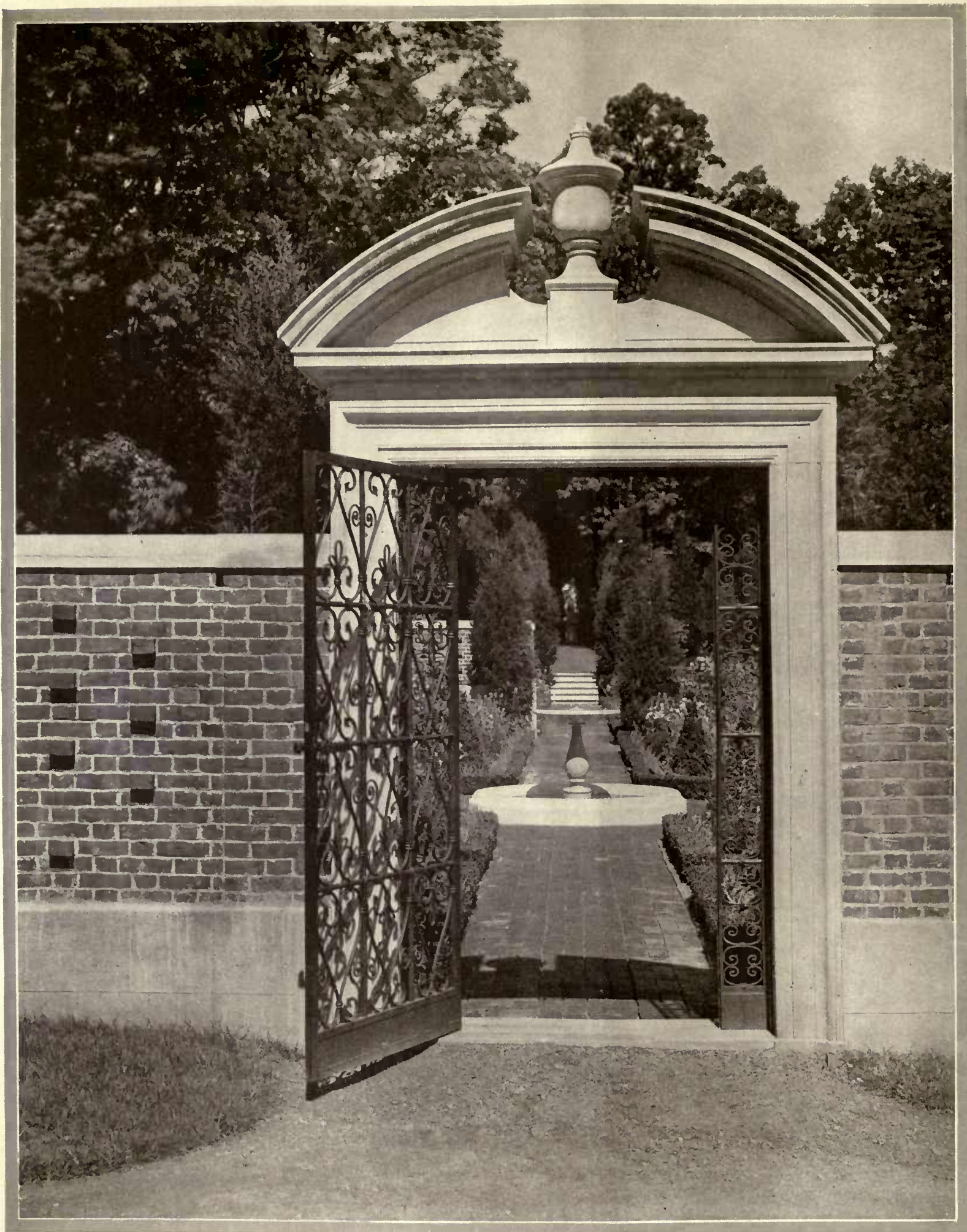
¶ The greatest gardening short-cut is fall planting, and the October number will show you how to take it and save several months' work next spring. It will tell how to plant bulbs and perennials and all those other varieties which are better for their sleep under the blanket of snow. Dahlias, too, will be considered, and you will have a clear exposition of what a mulch is and how to use it on the garden this fall.

¶ For the reader who is refurnishing will come pages of suggestive ideas—"A Plea for Personality in Rooms," "The Decorative Fireplace," notes on the furniture and background of the Pre-Georgian Period, and the usual Little Portfolio of Good Interiors which so many readers say they find invaluable.

¶ For the prospective builder are two small houses of interesting design and moderate cost, a remodeled suburban home, and a large city house of merit.

¶ In short, October will be 41 busy pages crammed with interesting ideas artistically portrayed.

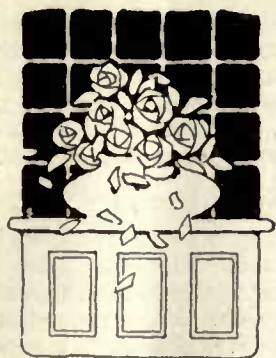
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Photograph by John Wallace Gillies

“THROUGH THIS SAME GARDEN.....”

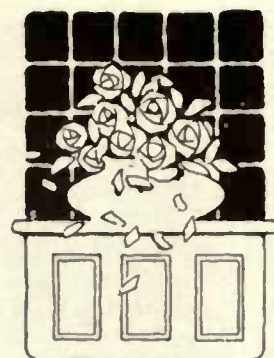
No use! You cannot resist waxing sentimental and quoting Omar when you come to such a garden. And no one will blame. Rather it is a credit to the owner, who is James Parmelee, Esq., of Washington, D. C., and to the architect, Charles A. Platt, of New York City



ENGLISH INTERIOR DECORATION

Showing the Work of Frank Brangwyn,
Bailie Scott, Jessie Bayes and A. Randall Wells

GEORG BROCHNER



IT is probably admitted by most people that in making a home beautiful England has done and is doing more and better work than any other country. Nor can this be a matter of surprise to anyone familiar with the traditions of Great Britain, where from time immemorial the home has been loved and revered, and where a cultured state and susceptible eye have called for the aid of true and able artists in perfecting and beautifying the home and its interior. True, there have been periods in which this cooperation, which in many cases brought about the happiest results, has been less manifest, when banal commonplace became rather the rule than the exception. But this now is a thing of the past.

AFTER MORRIS

The renaissance, inaugurated by William Morris and his fellow workers, including some of the most distinguished artists of his day, has since been perpetuated by art and beauty loving men and women, not all following the same path, but bringing their own artistic individuality, their own peculiar gifts to bear upon the task set them. All those to whom I am referring appear to be moved by a chastened love of the beautiful which leaves no margin, no scope for indifferent commonplaces; and as an outcome of this movement, England, during the last decade or two, has been and is being enriched constantly with a number of truly artistic homes where due consideration has always been extended to sound construction and practical requirements.

In the design of furniture the most notable present day English artists show a preference for straight and simple lines, which as far as some are concerned, almost borders upon a Spartan severity. Even Frank Brangwyn, that tower of strength in the British art world, who in his work with the brush and other mediums often revels in a strikingly manly fulness and luxuriousness imbued with imagination and saturated

with a grand coloring, becomes almost severe in some of his furniture designs. But this severity, if one may so call it, is tempered by that admirable sense of proportion, by that rare harmony, which always distinguishes his work of this description. There is all that is needed, but superfluities have been absolutely banned.

In spite of his many public commissions in the region of decorative art, he finds time to undertake work of a less ambitious nature in the shape of home decoration and furniture design. Among the illustrations are a bedroom with particulars of the chimney piece and a writing desk, with stool and other furniture. They are pregnant exam-

Of other English artists of repute within the domain of home decoration and furniture design may be mentioned Mr. Bailie Scott, the well known architect, and Mrs. Ernest W. Gimson. These two, likewise, adhere almost entirely to a straight lined simplicity in form; whereas the latter is rather indulgent as to material and inlaid decoration, the former often does not indulge but becomes even distinctly Spartan, albeit his work is possessed of great merit.

SAPPHIRE LODGE

As a contrast to some of Mr. Bailie Scott's efforts in home decoration, I could hardly hit upon a better example than Mrs. George Noble's famous home at Sapphire Lodge, in the old St. Vincent Square, Westminster, which I have more than once heard called the most beautiful house in London. Amongst those artists who have assisted Mrs. George Noble in realizing her visions is at least one whose work is fervently sought after in the United States, Miss Jessie Bayes, whose exquisitely illuminated renderings of famous poems, to mention one feature of her work, frequently find their way into homes across the Atlantic.

In Sapphire Lodge beauty holds undisputed sway, although here, too, comfort and convenience have in no manner been neglected. Mrs. George Noble's house furnishes an interesting peep into one world within the world people call

London, a world where beauty and refined taste reign supreme, and which has many devotees, both men and women. There is beauty in the very name of the house, Sapphire Lodge, whose green shutters and magnificently blue door single it out amongst some rather ordinary neighbors. It is not a new house by any means, dating probably from the end of the 18th Century, but the interior has been completely transformed. No doubt the owner has herself inspired the scheme, but she has had an able helper in



The walls of the dressing room at Sapphire Lodge are painted white and decorated with floriated designs placed in exact position over furniture and mantel. The feeling is Persian to an extent. The dressing table repeats the same motif

ples of Brangwyn's conception of home decoration, restful and exclusive in the good sense of that somewhat snobbish word.

BRANGWYN'S STRAIGHT LINES

Although this room is a typical Brangwyn, it is not by any means out of line with that style into which modern English home decoration by degrees has evolved, and which is making its influence felt far outside Great Britain, amongst other countries, certainly also in the United States today.



The blue bedroom is an architectural creation, containing only the necessary movable furniture. It is the work of A. Randall Wells, architect



Frank Brangwyn's furniture is simple. It accents the straight line and leaves much of the coloring to the natural finish of the wood

Most of the furniture in the salon of Sapphire Lodge is silver lacquer, the covers and upholstery being a patterned cream silk



Mr. A. Randall Wells, the architect. Mrs. George Noble is herself a skilful amateur craftswoman, and much if not most of what Sapphire Lodge contains, hails from Mrs. Noble's own place, St. Veronica's Workshops, in the neighboring Horseferry Road.

SUBTLE COLOR MOTIFS

The people of England love subtle and beautiful colors, and Sapphire Lodge abounds in exquisite color schemes, to use a hackneyed expression. Each room has its distinct color motif, which lends a distinctive individuality and brings about a refreshing change within the house. Already on the stairs one meets the color which seems to be particularly dear to the owner. The walls, certainly, are white, but on each step lies a blue mat, and the wood between the steps is decorated with dainty blue flowers, protected by glass, which keep out dust and dirt. To the left of the staircase is the dining-room, which from an ordinary square has been transformed into an octagonal room by means of a porcelain cabinet in each corner. These cabinets are outlined and the shelves covered with a gay orange velvet, and they are illuminated by hidden electric lamps. The doors and all the furniture are polished in a dull black. The door panels are decorated with small, conventional apple trees in bloom, while the squares on the doors of the cabinet have inscribed upon them the story of the Creation, delicately designed trees winding their branches around the letters, and above these doors in the same orange color there are quotations from Chaucer. The wall is covered with paper, an exact reproduction of what is believed to be the oldest English wall paper, hailing from the time of Queen Elizabeth and which Mr. A. Randall Wells discovered at some restoration work in the country.

Opposite the dining-room lies a green room, and on the first floor is the drawing-room, a long, narrow and very light room where there is no architectural decoration, the effect depending solely upon the furniture and a chaste simplicity. The walls are white, no longer anything unusual, and this whiteness is further enhanced by white curtains of fine line, hanging straight down in ivory rings from their red rods. The floor is polished oak, partly covered with rugs of fine white lambskin. Most of the furniture is silver-lacquered, and covering and table cloths are a patterned cream silk. There are a few pictures, including one of St. Veronica over the one mantel; but the principal ornamentation of this very charming room consists of cut glass, flowers, white lilies and orchids, and an exquisite collection of books, all bound in St. Veronica's Workshops. An old harpsichord with its tender and slender notes, seems to suit entirely its surroundings. Also the lighting, the electric and wax candles, is in perfect harmony with the rest of the general scheme.

A BLUE BEDROOM

The blue staircase forms a sort of prelude to Mrs. George Noble's bedroom, which may almost be called a harmony in blue, an architectural room which contains only the most indispensable movable furniture. This room's mission is to form a gay and bright frame around its center, the bed, a marvel of design carving and color, and the object was to make two such everyday functions as going to bed and getting up a pleasure and joy. In color it should be as radiant

as possible, and blue was chosen as the happiest color. The wall destined to serve as the background for the ornamentation was painted with a thin glaze of ultramarine over a very light blue ground, the best manner of obtaining a distinct blue effect with electric lights. The walls are divided into architectural panels, with unbleached fine parchment, on which is inscribed in handsome Roman letters the first part of Shelley's "Sensitive Plant." The consideration of these panels and their inscription has very materially influenced the decoration of the walls. The motif which forms the keynote for the entire ornamentation and unites them into a whole, is a white star-shaped flower like a jessamine, which winds over a paler blue trellis work, and the spaces beneath the panels are decorated with different flowers, blue delphiniums, red honeysuckles, mauve lilac, red and white roses, etc. Above the panels runs a frieze with white doves among greyish green willow branches.

THE TRELLISED BED

The bed is of carved oak and forms a link or a continuation of the decorative motif of the rest of the room. The trellis work, which on the walls was only painted imitation, has here become a reality, and the bed, in a way, marks the climax of the whole delightful decorative scheme.

The dressing table, of which the back is seen in the photograph, has side drawers for "finely scented gloves and beautiful silk ribbons." The top is decorated with cream-colored and red roses, covered with heavy plate glass so let in that it in no way offends the eye. Above the simple stone fireplace is a square niche with polished, well-designed wrought iron doors, and in the niche hangs a cross of crystal. Of furniture there are only two stools and a table with books, and the unæsthetic but practical telephone by the side of the bed. The inner curtains are of blue silk, painted in a greyish green willow pattern, which continues the motif of the frieze. The curtains facing the street are of blue linen painted in a white and green hawthorne pattern, and they are the same in all the rooms in order to produce a restful and pleasing effect. The artificial light in the bedroom consists of small electric lamps of very slight power, in blue, bell shaped shades, one in front of each of the parchment panels. Over the dressing table hangs, in addition, a more powerful lamp in an alabaster bowl, suspended by a silken cord. The floor is polished oak parquetry.

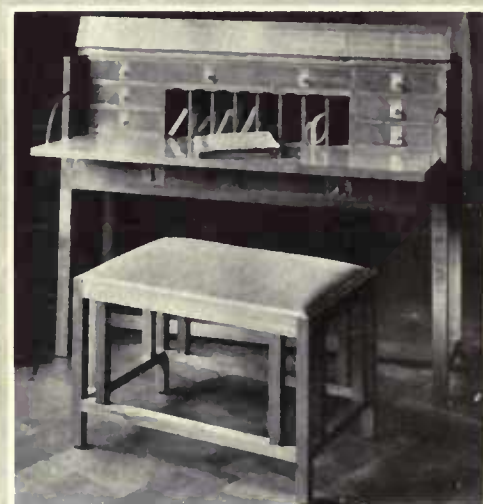
RESERVED MODERNISM

The aim of this peculiar decorative scheme was to produce an altogether fresh and modern effect, mellowed by a sense of a certain mediæval tradition, and which in spite of its resplendent coloring and prolific ornamentation should produce a feeling of deep, restful peace. Beyond a doubt, Sapphire Lodge abounds in beauty, and is the characteristic outcome of 20th Century, beauty-seeking England.

In many respects the trend of English interior decoration immediately preceding the war was that of legitimate adaptation. Old modes were brought up to date. The ultra motifs and colorings used by the Vienesse and stimulated by Bakst scarcely found a hearty reception. England has enough in her past to supply sufficient material for adaptation; and the attitude of the British decorators toward the modernists was distinctly reserved.



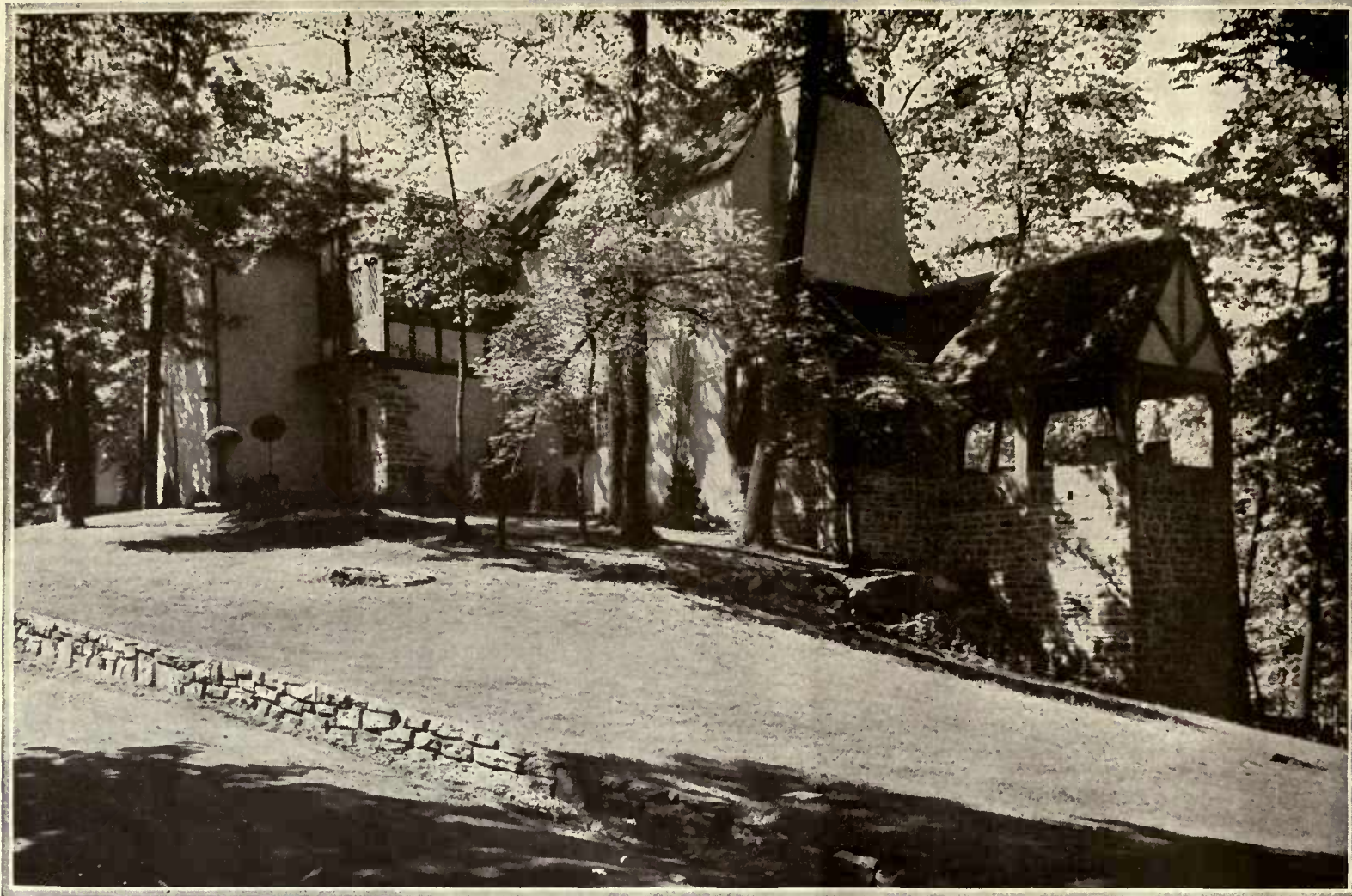
In the dining-room, which is octagonal, the doors and all furniture are black picked out with orange. The paper is of Elizabethan origin and the cabinet shelves are covered with a gay orange velvet



A Brangwyn desk and stool. They have a Jacobean note of sturdy simplicity; practical and yet of rare beauty, with perfect proportions and that harmony which characterizes all of their designer's work

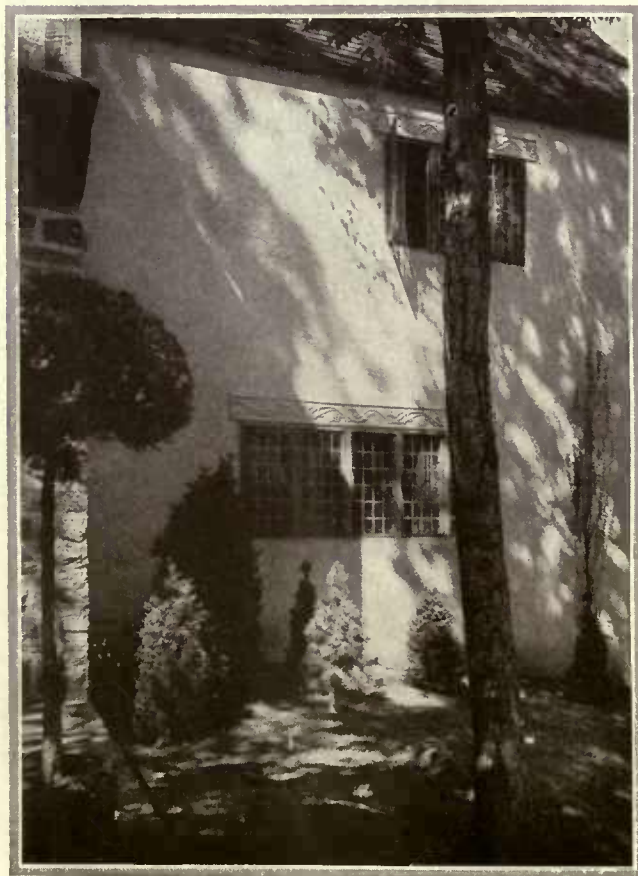
The completed Brangwyn bedroom is a study in the combination of natural finished wood and painted panels. Here the writing desk is shown in position





THE RESIDENCE of BERTRAM SEARS, Esq., at BRONXVILLE, NEW YORK
BLOODGOOD TUTTLE, *Architect*

Photographs by John Wallace Gillies



The house crowns a hill that was lightly wooded, and to make it a part of the setting, the architect used the elements of stone, plaster and half-timber which were found thereabouts. The total cost was under \$15,000

Over-window decorations are rare in America, but their use on a stucco house is an unquestioned enrichment. Combined with leaded casement windows, as here, they give the house a note of striking individuality

Hand-hewn timbers fastened together with wood pegs have been used throughout the house. They combine well with the red-tiled floors and the general sturdy lines of the architecture





Not much is made of the entrance. It does not overshadow the house, as in many cases. It has been defined with fieldstone laid in wide bond and bled off into the stucco of the surrounding walls

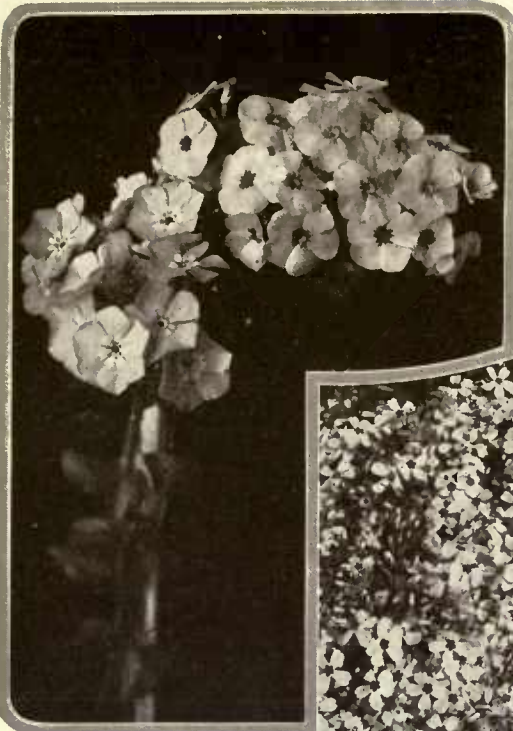
In the living-room the timbers are again exposed, framing the fireplace and the doors. A huge stone caps the fireplace and above it is a narrow rail mantel with plaster decorations worked in the wall




THE LAMP of THE GARDEN

Lights All the Space Around
as Only Phlox Can Do

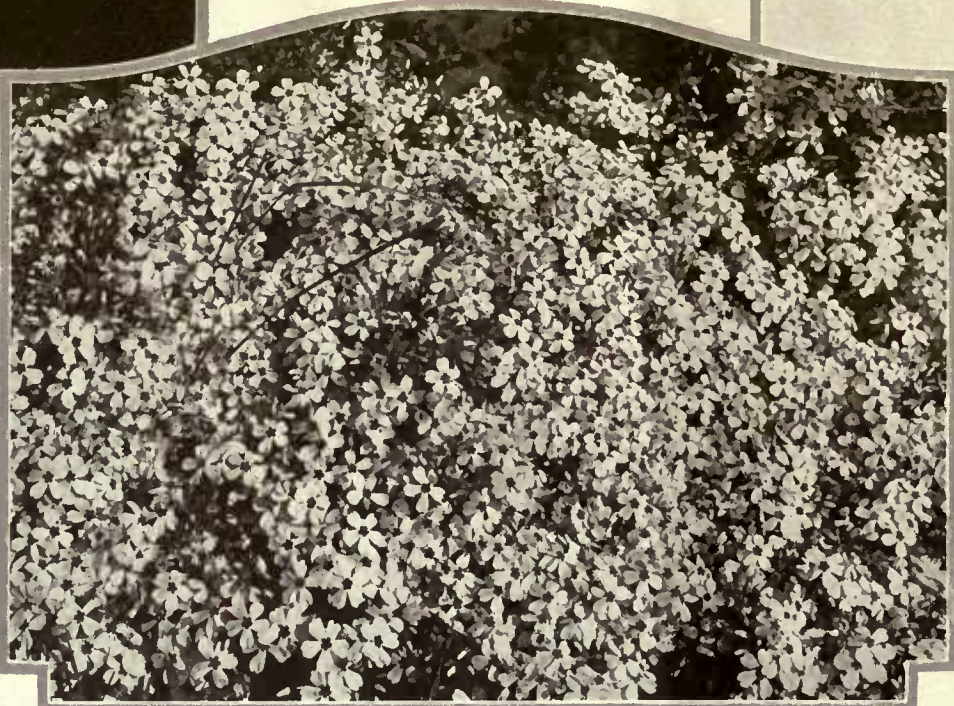
GRACE TABOR



Phlox Drummondii is the ancestor of all the annual sorts. It was found wild in Texas in 1834



Phlox cuspidata, or "star" phlox, is a dwarf with pretty star-shaped flowers in mixed colors



Phlox is essentially a garden plant as distinguished from those valuable for cut flowers. Grow all you have room for, but grow it for outdoor effect alone; in the house its panicles look stiff and awkward. This is a mass of *phlox subulata*, the well-known moss pink

so antagonistic amongst themselves as the phlox family presents.

There seem to have been two distinct lines of color development with these plants; and although they are considered in the so-called "cyanic series," which means

that their basic color is blue and that, though they may run from this into red, they can never run from it into yellow, there are reds that have no hint of blue in them but—contrary to the law just mentioned, laid down by the botanists—do most certainly contain a hint of yellow. There is phlox Coquelicot for instance, as blazing a scarlet as any flower in the world ever was; and there is phlox Elizabeth Campbell, a lovely, soft, salmon pink. And neither scarlet nor salmon pink is possible without the admixture of yellow and the elimination of blue.

So, though there is as yet no yellow phlox (growers are trying hard to produce one), there is this decided color opposition in the species, always to be remembered and reckoned with and guarded against in making a collection or adding to one already made.

FALL PLANTING BEST

The first thing to be remembered in cultivating phlox is that it is one of the perennials that are distinctly better for being planted in the fall. This is because it starts into growth at the first hint of spring, hence spring transplanting will interfere with its regular habit, and stunt it and set it back accordingly. The present month is the ideal time for handling it, either in plants or seeds; for the seeds of phlox benefit by the action of winter upon them, if they do not indeed require it to encourage them to germinate. Nothing is perhaps harder than phlox; and in a state of nature, its seeds fall to the ground around the parent plant in the fall, and lie there, all uncovered or at best but partly covered with leaves and litter,

never with the idea of using the flowers themselves as decorations in the house.

Perhaps there is no other plant that will yield as abundant bloom, over as long a period, with as little trouble and care, as phlox. And certainly there is nothing in the garden that pours out a more delicious fragrance than the spicy odor rising from it by night as well as day.

That there are unpleasant colors no one can deny; but there are so many others, which may be had for the asking, or for the wise choosing, that no one need have his teeth set edgewise by the "horrid magentas" popularly associated with this family.

POSSIBILITIES IN MAGENTA

Magenta is powerful, and continually crops out in this and that variety, but it is completely eradicated from many. So you may have any quantity of phlox desired, and never a touch of it, if you will. On the other hand, I wonder how many realize the shades and nuances possible in that range of tones where magenta finds a place, by means of a combination of phlox? A truly magnificent color symphony, rich beyond all imagination, is possible, through careful selection; and I have seen the most marked aversion to this unlovely color transformed into enthusiastic admiration, under the influence of such a combination.

But one must either forswear the purples and magentas and lavenders altogether in choosing phlox; or he must forswear all the colors that are free from them. It is the two together that clash so abominably. Hardly another species, indeed, has colors

FLOWERS come curiously by their names, sometimes; and sometimes there is a great deal in the name, if we are at pains to dig it out. More than the brilliant coloring of certain of its varieties did this plant's peculiarly luminous quality inspire its sponsors, I am sure, to designate it by the Greek word for flame, which is "phlox." For all dry old botanists are really poets; and what more natural than that, seeing it shine above all else around it, they should have hit upon this for its name? A flame illumines, shines, even as the flowers of the phlox.

If there were no color but scarlet in the phlox family, it might be reasonable to assume, as some do, that the name referred to color. But there are as many colors as the proverbial rainbow shows, and only a few suggesting a flame; moreover, this same name was once applied to certain varieties of a plant whose cognomen relates it to the Greek "lamp," rather than to "flame"—the lychnis, or "rose of heaven," "Jerusalem cross," "mullein pink," "rose campion," "Cuckoo flower," or "flower of Jove"—an assortment of nicknames, goodness knows!

So lamps of the garden the lovely panicles of phlox always seem to me, uplifted like great torches that burn still and clear, to light all the space around. In this way they are flames, but not in any other.

WHAT PHLOX IS

Phlox is one of the essentially outdoor flowers, a garden plant as distinguished from a cutting or cut flower plant. Severed from the plant, phlox heads are stiff and stubbornly defiant of arrangement, and all the splendid beauty which the blooming plant displays vanishes away somewhere, somehow, in the intimacy of indoors. Grow phlox—all you have room for—but grow it for outdoor and garden effect alone, and

through the snow and ice and slush of winter. After this rough treatment, they spring into life at the earliest possible moment and thrive exceedingly.

Do not expect seeds of the perennial phlox, however, to furnish you with anything save a collection totally unlike every other collection in the world; for phlox hybridizes so easily that no variety ever reproduces itself in its seed. Continually it "sports," and there is no telling what you may or may not get from the seed of any plant. Cuttings instead of seed are therefore the usual means of furnishing increase; but seedlings are no end of fun, if one wants to venture.

Plants coming from the nursery at this time should be planted in well enriched and very well worked soil, that is not too heavy and sticky. If there is one thing phlox will not stand it is heavy clay, sticky and impenetrable. After they are set out, mulch them evenly at once with about 1" of leaves



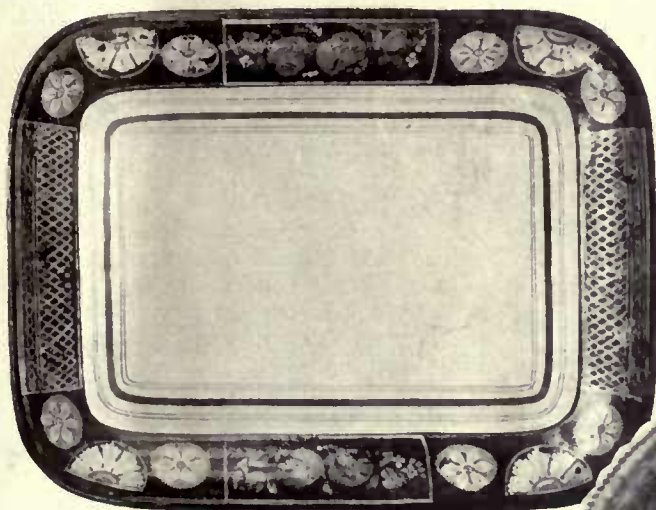
or strawy manure. As soon as the ground freezes, add to this cover enough to make it from 6" to 8" thick, and put branches on it to hold it securely in place against the disturbance of the winter gales.

This deepened mulch is to keep the ground frozen, not to protect the plants. If the ground thaws after freezing to any depth, it will heave the newly set plants up and out completely, for their roots will not have had a chance to take hold sufficiently to anchor them. Under no circumstances must this mulch be overlooked, therefore; and it must surely be applied as soon as, and while, the ground is frozen. Sometimes even an hour's delay after a hard freeze is too long. Do not wait at all! Get the mulch on the

(Continued on page 60)

Miss Lingard is one of the best and earliest flowering sorts, its white blossoms sometimes opening in late May

THE RETURN OF THE TRAY

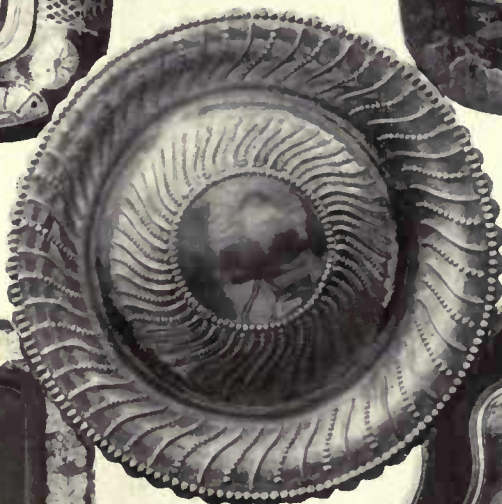


The background of the rim is black with vari-colored flower and fruit decorations laid on with naive crudity. The central panel is buff

Why return? Because we are beginning to appreciate the decorative possibilities that our grandmothers' trays possessed. For information write HOUSE & GARDEN, 440 Fourth Avenue, New York City



Executed in the Chinese taste with black background and gold lacquer decorations, this tray is typical of the finer sorts coming into vogue



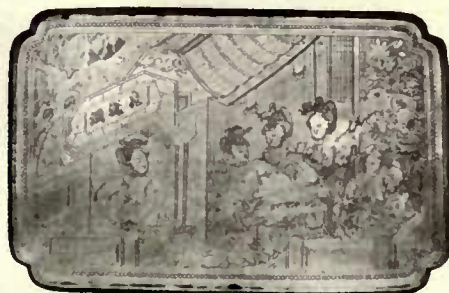
And then there is the old English silver rose tray, made about 1780, with trenches around the edge in which to lay the roses



Gilt and polychrome decorations cover the edge and in the center is a portrait panel on a black background



Among others is an old tray of American make decorated in the ancient fashion from the original design



From China our sea captain ancestors brought engraved pewter trays, of which this is a fine example

Even the humble bread tray was decorated—in gold and colored lacquer landscape effect on a black background



OF the many professions which enter into the creation of the house in good taste, none is more misunderstood than that of the interior decorator.

Like Pol Roger and Vouvray Mousseu, the decorator needs no bush, but she deserves explanation. Some people think of her as a Super-Shopper, and nothing else. Others believe the decorator to be a higher grade of house-and-sign painter who has learned to wear kid gloves and to pronounce Art with a latitudinal "A." Still others think that any woman who has "cutey" ideas for "fixing up" a room is qualified to undertake the work. And a fourth class believes decoration to be a Haven of Cash and Kudos for indigent widows of respectable breeding, aspiring and finished debutantes, women who wear their clothes well, divorcees, brokendown art students and sundry other detached but financially dependent persons, male and female, who somehow or another have not just exactly fitted into that state of life unto which it has pleased God to call them.

Since decoration is neither an easy calling nor a last hope, but a profession with an ancient lineage and strict requirements, let us see what equipment a decorator must have before she attempts decorating.

THE love for beautiful things properly arranged is a gift at birth, as is the love for good music and good books. Appreciation may come with the years, training and study may awaken the spark dormant for generations, but the invisible *genus* must be there. It is a quality of feeling not possible of definition, but possible of very definite expression.

Given a man or woman with such innate taste, and the ground is ripe for cultivation. There must be laid a solid foundation—a task perhaps as tiring but as necessary as grinding German irregular verbs—in the characteristics of the Historic Periods and the philosophy of life that brought each into being; in color values and combinations and the psychology of each; in line and its subtle differences. Each of these has a definite *raison d'être*.

The Periods were an expression of life, a crystallizing in very material form of an immaterial spirit which predominated a time and found expression in certain master workmen. Moreover, they were designed to meet definite needs and customs. It is useless to attempt interpreting the present spirit in a modern interior if one does not understand how the feeling of the past was expressed. As in life, so in decoration, the present is only the culmination of the past, and the laws of human nature are as irrevocable to-day and as definite in expression as they were in the far-off days of Queen Anne or Marie Antoinette.

Underlying color is a whole universe in the study of optical response which students have reduced to the laws governing those colors that are pleasing and displeasing, the colors that can be combined and those that cannot, and the colors and their corollaries that express mood, personality, or produce effects on the eye to which other parts of the nerve system respond harmoniously.

IN DEFENSE of DECORATORS

Thus the decorator learns that such a combination as vivid red and green is displeasing in a room, whereas it is pleasing in Nature—and why; that tans and greys are cooling; and that the colors which are suitable for the young girl's room will not go in her grandmother's.

Line is partly dependent on Period usage which, in turn, has much the same fundamental reason as color—lines being pleasing or displeasing according to their combination and their rhythm.

By training such as this the indefinable quality of innate good taste begins to shape itself into definable expression. The possessor of good taste learns how to exercise it with discretion.

Then she is thrown out on the world to sink or swim. She becomes known and successful or remains in oblivion, just to that degree with which all those laws she has learned in training become subconscious habit with her, as subconscious as the innate good taste with which she started.

When the decorator reaches the point where she can absorb the wishes and personality of a client and express them in good taste in an interior, then she attains the plane of real creative art. And when

she reaches that point it will really not matter whether she began as a house-and-sign painter, a debutante, a woman with "cutey" ideas, a divorcee, or an indigent but perfectly respectable widow.

"WHY employ a decorator?" asks Mrs. Blank. "I know what I want in my house."

But does she? Follow Mrs. Blank on a shopping tour for furniture, rugs, carpets, lighting fixtures, wall papers, curtains, lamps and the other thousand and one necessary accessories. By the end of the first day she will *not* know what she wants. By the end of the second day her family will be crying for help. By the end of the third the local physician will have another case of nervous breakdown on his hands.

For a matter of fact this generic Mrs. Blank only *thinks* she knows what she wants. Between that state of mind and the finished interior are many, many days of hard work and harder thinking.

Frankly, if she has the money, Mrs. Blank hires the experience and training of a decorator, buys into bondage her brains and her assisting taste, just as she hires an architect or a doctor or a plumber or any other type of man or woman whose training in a special line makes him invaluable in that line.

TO understand the decorator's restrictions one must compare her work with that of a kindred profession, say, the architect's. The architect goes to look at the prospective plot for the house. All outdoors conspire with him—the skyline, the infinity of blue above, the scattering of verdure about. When the decorator goes to look over the prospective field of her labor she faces four blank walls with some architectural problems to include in her scheme, and a view from the windows. Moreover, she must make the room so express the personality of the owner that visitors will forthwith exclaim, "Oh, Mrs. Jones, I knew you would make your room look like yourself!"

This is not a plea for pity on decorators. It is written, as the title suggests, in defense of them. Nor is it written with a view to proselyting among those hosts of householders who know what they want in their homes and why they want it, and are perfectly capable of carrying out the work.

Decorators have come to stay. More and more are men and women appreciating the salient fact that it is as important to live in a house in good taste as it is to live in clothes in good taste. Fashions come and go, but there is a permanency about fashions in the home because the fundamental laws which govern good taste are applicable anywhere at any time.

Good taste is a code designed to enhance comfort, work and pleasure. It is one of the influences that make life more livable, because it makes the surroundings of the home in which we live more livable. For that influence and for that code the decorator stands as leader. She is among the vital factors at work in present-day life, if in this age of material things, we measure life in terms of the beautiful.



THE SUBURBANITE

*The 5:19 pulls darkly out
The train-shed, and the city-folk
Crowd down the avenue above
From daily grind to nightly yoke;
They do not stop to think how I,
After the murk of working-hours,
In this dull train am going home
To rest and flowers.*

*Dusty and draughty coaches yours,
Grim 5:19, once young and bold;
We both, who have been friends so long
At last, I fear, are growing old;
But should they "take you off" ere I
Am taken off and reach my end,
I'd miss you—crusty, often late—
As I should miss a valued friend.*

*Oh, when that other train shall bear
My outworn vesture from the shed
Of work and play, from town and home,
When I, who was alive, am dead,
May I, thus passing darkly forth,
Go unregarded and unseen
To find, as now, my rest and flowers,
Old 5:19!*

REGINALD WRIGHT KAUFFMAN



Bloodgood Tuttle, architect

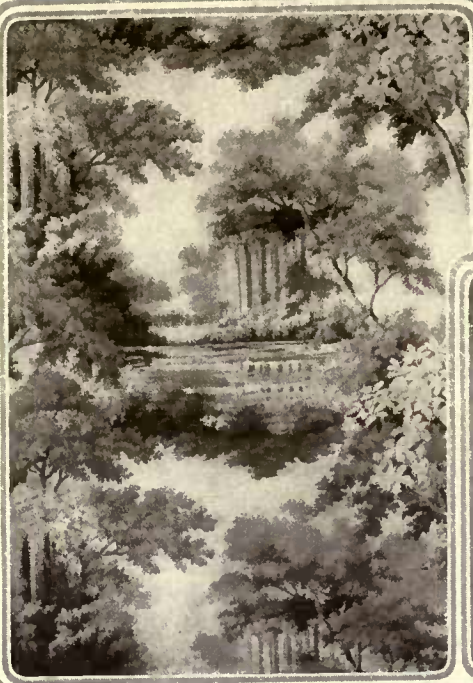
J. W. Gillies, photographer

THE RÔLE OF LIGHT AND SHADE

There is more to architecture than designing walls and laying out rooms to live in. It is an art that combines the rough elements of wood and stone and plaster in such proportions as to make the structure beautiful to look upon. And here it has been done successfully, with the aid of Nature, which plays upon it light and shade. For other views of this residence see pages 14 and 15

OF THE NEW DESIGNS IN PAPERS

Here are ten that will find their way into houses of merit this fall. They can be purchased through the HOUSE & GARDEN Shopping Service, or the names of the shops will be furnished on application to HOUSE & GARDEN, 440 Fourth Avenue, New York



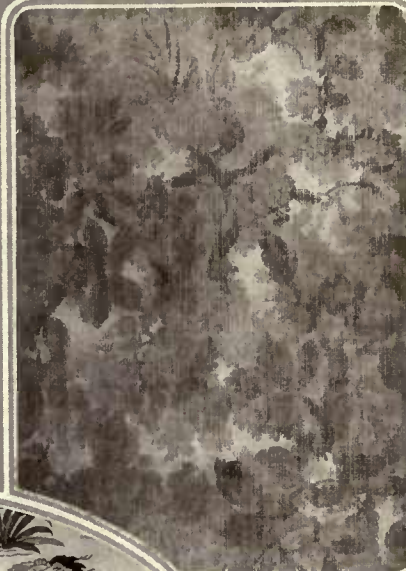
Suitable for hall-way or large living-room, a copy of an old French scenic paper in dull grey with faint touches of blue and rose in sky and foliage. 30" wide. \$2.50 a roll



Charming for a morning room, a stipple paper in soft grey with bamboo leaves in a darker tone. 30" wide. \$1.00 a roll

A gay, old-fashioned paper for boudoir or bedroom with figure and flowers in pleasing tones. 22" wide. 80 cents a roll

The background is cream, slightly uneven and against it is a Japanese design of dark, wind-blown trees and flying birds. 30" wide. \$1.80 a roll



On a tannish grey background are flowers of faded blue and rose and leaves of dull green. Little spots of black heighten the color. 22" wide. \$1.50 a roll

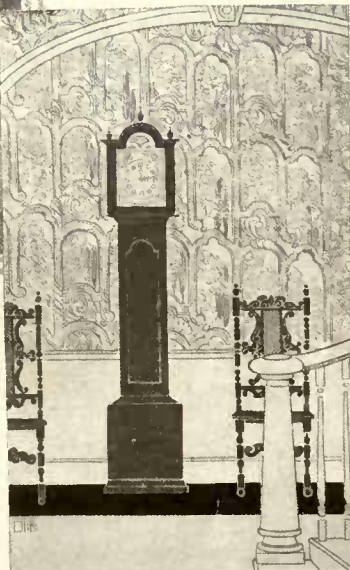


Suitable for bedrooms is this grey striped paper with little nosegays of pink roses and forget-me-nots. It may be had 19½" wide



For a little living-room comes this grey trellised paper with bits of blue and rose and violet in the foliage and birds. 22" wide. \$1.50 a roll

An unusual type for the hall. Soft grey ground with design in a slightly darker tone. 21" wide. 70 cents a roll



Another bedroom paper, an English chintz with a grey-white ground and design in chintz tones of rose, violet, green and tan. 19½" wide

WHEN THE GARDEN COMES INDOORS

Plants Become Your Equals—And By This Work
You Create the Winter Democracy of Flowers

F. F. ROCKWELL

Photographs by Beals and Dr. E. Bade



A row of windows full face to the sun is the best spot for the winter garden. If it has a seat below, nothing could be more desirable this side of a fully equipped greenhouse with a complete stock of plants

THE law of supply and demand operates with the flower garden no less than with the commodities of commerce. The more scarce a thing is, the more we prize it. When your garden is full of plants laden with bloom, six red geraniums in pots, in addition to what you have, would probably be considered hardly worth the additional care they would require. The same six geraniums in your window in mid-winter, when the view outside is as bleak—but not so beautiful—as a winter scape by Walter Crane, would be prized as one of your most choice possessions. Their brilliant tresses of bloom, somewhat plebeian perhaps, but none the less beautiful and cheery, would form the center of attraction for every person entering the room, whereas now, lost among the riot of summer's flowers, they probably escape the notice of any eye from the time

winter garden will depend largely upon your efforts during the next few weeks: what May's work is to the summer garden, that of September is to the winter indoor garden of flowers.

Of course, the first point to settle about your indoor garden is whether or not you will have one. That seems too simple a question to require discussion, but there may be some things that you have not thought of in connection with it. There are, of course, many arguments for a winter garden: those against it are usually lost sight

of until some expense and a lot of trouble have been incurred for nothing, and the result is a disappointment.

In addition to the pleasure your winter flowering plants may give you and to the added attraction they will lend to your rooms, you will find that indoor gardening is much more intimate and friendly than



Heat is required in the early stages of the gloxinia's growth. Propagation may be effected by the leaves. The easiest method is to grow direct from tubers

the clustered buds uncurl until the hand of the careful gardener gathers their withered remains and they are no more.

Therefore it is that, although at present you may be surfeited with a plethora of flowers, you should take heed now for the barren months ahead and provide for winter-long cheer in the form of gay blossoms and cheerful foliage. The success of your



Begonias—this is semper florens—always give a touch of color to the winter garden. Propagated by tubers, leaves or cuttings, 55° is needed in winter



The amaryllis (Hippeastrum) is a handsome pot plant, having large flowers in varying tints. Very little water is needed for its success in winter

that in the open. You will never get really acquainted with your plants until you have lived in the same house with them, willy-nilly, through many bleak days. You will find that the gradual but wonderful development of a single new stalk, the opening of a single bud in a cluster of a score or more, may hold a more absorbing, fascinating interest than you have heretofore found in the blossoming of a whole section of plants in a garden. You will feel perhaps not unlike the wise caliph of olden days who traveled abroad in disguise that he might meet his subjects as equals: In your outdoor garden you have studied your plants from above; in the windowsill you will meet them, as it were, on the same level, and come to know all the little secrets of their existence and development, and the things they have to struggle against to be strong, healthy, happy plants.

WHAT THE PLANTS WILL REQUIRE

The conditions which will be required for success in the indoor garden are light, moisture, warmth, fresh air and protection from insects. For most flowering plants you should have full sun at least part of the day, but there are a number of good foliage house plants for places where there is plenty of light without direct sunshine.

The heat in the room where you expect to keep your plants should be under control so that you can maintain a temperature of from 40° to 60° at night. Even with 40° as the minimum, you can grow most of the ordinary house plants provided they can be protected during especially cold winter nights from frost striking through the windows. This may be done either by moving them away from the glass or by placing loose papers, a sheet or a blanket just inside the glass. Plants which are listed as "stove plants" or "tropicals" will as a rule require from 50° to 60° as a minimum temperature. The great number of plants which are satisfactory for house use, however, are to be found among the cooler-blooded varieties. It is often feasible to cut off the baywindow or end of a room where the winter garden may be situated with screens or curtains extending well up



Its creamy white masses and delicate perfume make the spirea a valuable addition. It needs a well drained pot and plenty of moisture

to the ceiling so that part of the room may be kept warmer than the rest of the house at night and better suited for the plants.

Moisture, perhaps, is the factor most frequently neglected in keeping plants healthy indoors. Fortunately it is the one which can most readily be controlled. So far as moisture is concerned the greatest source of trouble is ignorance of what the plants require. In the first place moisture in the air is as essential as moisture in the soil. In the ordinary living-room, particularly if it is steam-heated, the air is usually so devitalized and vitiated that plants cannot succeed although they may have the best of care in other respects. It may seem at first that plants should live and thrive in any atmosphere in which human beings live, but the fact that the latter can and generally do get out into the fresh air several times a day while the plant remains in the same atmosphere night and day, is usually lost sight of. By all means keep the atmosphere in which your winter garden is made as near a condition of normal moisture content as possible. This can be done by having a large pan or bowl of water evaporating on every radiator or near any stove in such rooms where plants are kept.

Providing moisture in the soil is just as likely to be overdone as underdone. A good many plants pass the winter in a semi-dormant condition and use very little moisture from the soil. Plants in active growth and producing blossoms, of course, require more. In every case, however, thorough drainage must be provided as a water-saturated soil will prove fatal in a very short time. It is quite possible to drown plants.

CLEAN AIR AND LEAVES

Another condition very likely to prove fatal to plants kept indoors is air poisoned, even very slightly by escaping coal or illuminating gas. Though the amount may be so small as to be imperceptible to the nostrils the plants that are very sensitive and have to breathe this air continually are constantly "ailing," though the cause be unsuspected.

Your indoor plants should be kept scrupulously clean at all times. Insects propagate more rapidly and injure plants more

quickly indoors than out. There are available sprays for use on a small scale, and if one will go to the slight expense of keeping one of these on hand and watching the plants carefully there is very little danger of injury from this insidious source.

THE FLOWERS TO PLANT

In addition to giving your plants a favorable environment you should decide, as soon as you determine to have a garden indoors at all, what kind of a garden it will be. Many persons make the mistake of attempting to have a little of everything. This is poor judgment, especially where space is limited. Do not attempt to grow plants which require a temperature of 60° at night and a particularly moist atmosphere, where you can give only 40° and cannot prevent the air from getting drier than it is in a greenhouse. The truth which is becoming to be very generally realized in outdoor gardening, viz., that a number of plants of the same habit and color are more effective than a "collection," is also largely true in indoor gardening. Restrict the number of things you attempt to grow. Especially if you are a beginner at the art, aim at having perfect specimens rather than an extensive assortment.

Single plants in jardinières, or even in plain pots and saucers, displayed in places of advantage about the house are very effective. Such places, however, are usually not ideal so far as light, temperature and other conditions affecting growth are concerned. If you have a bay window or special flower room to which such plants can be brought back for a week or so after being displayed for a while in a somewhat less congenial spot, it is an easy matter to keep them in good condition and still have the use of them in places where they are most ornamental and desired.

If you have a large bay window, a small conservatory or a lighted room which can be to a large extent devoted to plants you may find more pleasure in making your winter garden of a general nature, including in it specimens of as many things suitable for house culture as you have room for.

(Continued on page 54)



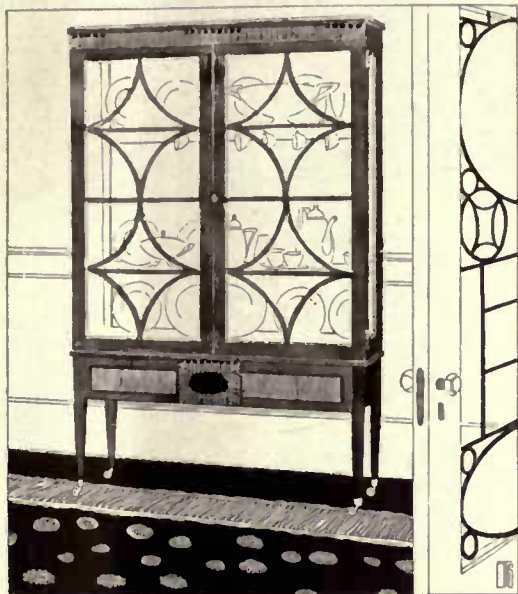
One of our most valuable winter blooming indoor plants is the Primula obconica. When potting, the plants should be set fairly deep



Resembling the heliotrope is the bantana or viburnum, an excellent plant for winter blooming. It requires a fairly warm spot for best results

NEW LINES OF FALL FURNITURE

In general they are adaptations of the old. Simplicity is the dominant note as it is in all decoration of the day. For the names of shops write HOUSE & GARDEN. Or you may purchase them through the HOUSE & GARDEN Shopping Service, 440 Fourth Avenue, New York City



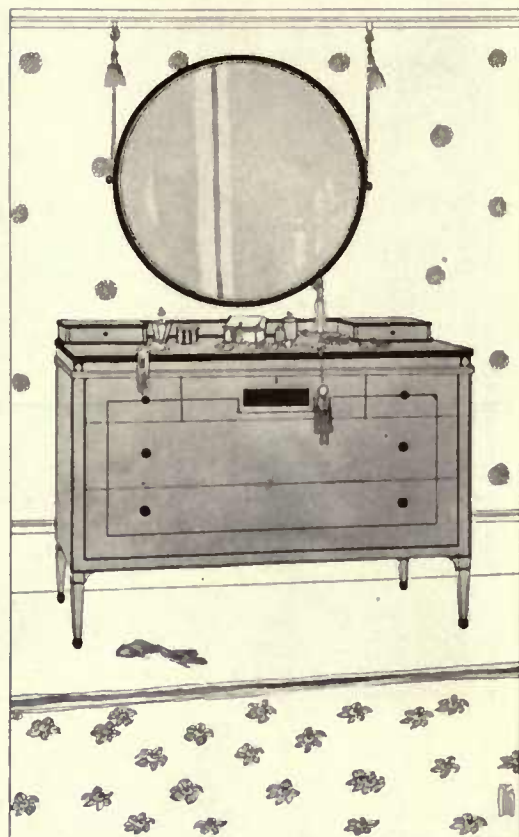
Courtesy Paine Furniture Co.

Among them is a china closet from a Shearer design of 1793; moosewood inlaid with rare tropical woods blended to sherry brown, 37" x 57". Drawers of other pieces Japanese ash lined, antique silver handles



Courtesy Gimbel Bros.

For the fireside comes a graceful seat of black enamel, hand decorated and with a cane seat. It is 27" high, 14" deep and 31" wide



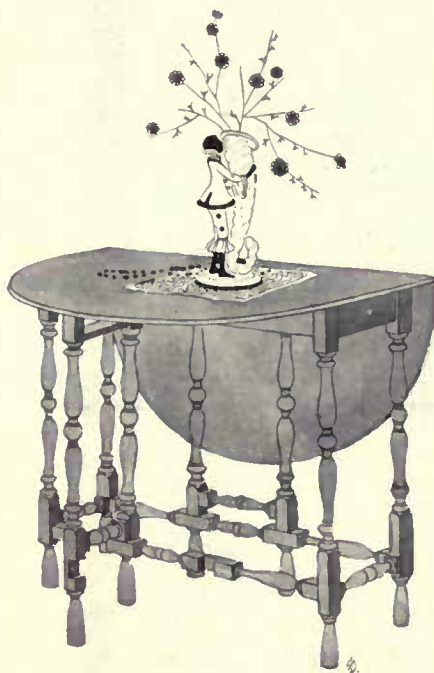
Courtesy Paine Furniture Co.

Natural finished hardwood of satiny, olive grey, modern striping and inlaid rosewood panels. Also made in suede yellow, decorated. The bureau measures 23" x 48", and the mirror, 32". Set of ten pieces



Courtesy W. & J. Sloane

A daintily designed lacquered table, 20 $\frac{3}{4}$ " x 35 $\frac{1}{4}$ " x 27 $\frac{1}{4}$ ", whose lines commend it for the hall or living-room



Courtesy Gimbel Bros.

Named "the Elsie de Wolfe," this bed and its accompanying pieces are attractive. Black enamel polychrome decorations. 54" x 42"



Courtesy Lord & Taylor

Aside from its quality, this solid mahogany gate leg table is characterized by a special price

Courtesy Lord & Taylor

Circasian walnut sideboard of a Phyfe suite, 26" x 66". Chair with blue figured haircloth. Set of ten pieces

Courtesy W. & J. Sloane

The upholstery of this sofa is a fine figured cut and uncut velvet. Also comes in same style but other materials



RECLAIMING THE OLD APARTMENT

What \$800 and
Three Weeks' Work
Accomplished

HENRY BLACKMAN SELI,

Good taste works like magic. It found the bedroom commonplace and made of it a delightful little spot. It took down the stock fixtures, repapered the walls with a Morris design, laid rag rugs on the floor, hung valanced taffeta curtains at the window and covered an old white iron bedstead with a box to match

IT was a somber and discouraging prospect that greeted our eyes on the dull gray afternoon when we first looked at the apartment. The long hall was dim and blank. The neutral walls of the old-fashioned front and back parlors were framed in depressing outlines of imitation red mahogany. The bedroom, with its drab outlook and queer three-cornered wardrobe, held little decorative promise. At the far end of the hall was a dining room, dim, brown and forbidding. Around its four walls ran the broken, protruding line of a plate-rack.

This seemingly "impossible" apartment was to be the home of an interior architect, and into the hands of his designing staff he gave the decorative scheme and its working out. With all speed and much amusing secrecy they set about their task of showing what can be done with gloomy prospects and architectural yesteryears when a truthful and vigorous application of the gospel of the dignity of decorative simplicity is brought to bear upon them.

ANOTHER THREE WEEKS

Some three weeks later we were invited to see the transformed room, and *what a change!* We hardly knew the place.

The partitions between the old front and back parlors had been torn out, making way for one large, comfortable living-room, the old dining-room had been abandoned as a "dining-room" and then had been refur-

nished and redecorated as a guest bedroom, while the group of circular windows at the front of the new living-room had been cozily fitted as a dining corner. Everywhere the "combination light" fixtures had been removed, and great was the improvement.

And color! It was hard to realize, and harder still to describe, the color changes. The long hall which had seemed so dim and uninviting now gave a cordial welcome with its light gray walls, enameled woodwork and two long, linen wall prints of Pompeian red, deep green and black, hung as tapestry panels near the entrance door.

Passing from the hall we entered the living-room. The sun was shining in through its many windows and the color impression was, at first glimpse, that of a heavily bowered garden on a bright June morning. It was a veritable triumph.

Delicate, closely patterned, leaf green and cream and deep ivory touched walls



Why have a separate room to eat in? One never spends more than two hours of the day eating; the rest of the time the room is idle. That is how the occupant argued. And he converted the bay window of the living-room into a dining alcove. The woodwork was painted seji green and simple silk curtains hung at the windows. A little set of painted furniture fitted perfectly into the space. The war on the stock fixtures, of course, was pursued relentlessly



gave the happy tone key; light seji green enameled woodwork and slender lavender painted pieces heightened and clarified the exquisite charm of the walls; the soft gray of the carpet caught a faint tint from the surrounding hues, while the deep shades and shadows of the golden silk velvet-covered lounge and filmy draperies fell as mellow notes of bass across the subtle composition, blending and harmonizing the different tonal elements.

Four groups of furniture made up this room, each

complete in its own right, each occupying a full wall space, each carrying the unified scheme of color to its own side of the room, and yet each essentially a contributory part of the whole plan. Single chairs served to join the groups one to the other in three instances, while the bookcase performed that purpose in the fourth. In this way not only the furniture, but the color and detail of the room were given equal and orderly distribution and the unfortunate "one-sidedness" of the usual large room was avoided without sacrificing comfort.

WHY HAVE A DINING-ROOM?

At night the room is perfectly lighted by three standard lamps and one low-hanging fixture over the dining group, giving soft and even light exactly where it is most needed for utility and effectiveness.

The most unusual of these groups is the dining corner by the windows. A few



You may not believe it, but these two photographs were taken from the same spot. The secret? The partition was torn out and the corner cabinet abolished. Likewise the fixtures and the harem grill. Then a paper of closely patterned leaf green and cream was put on the walls, a soft grey carpet laid, some furniture painted in lavender, and a golden velvet upholstered davenport and lounge chair set in

years ago no house or apartment was felt too small to have its separate room for dining, but today the best thought of modern architectural and furniture design is turned to eradicating this erroneous notion. Of course, where there are a large number of persons in the family, or when one entertains formally and much, a dining-room is a great convenience, but for the average, modest home a dining-room is a waste of space, a decorative loss and a deal of unnecessary work. In the group shown one can gain a fair idea of the new type of dining furniture designed to use in the living-room. It is light but practical.

THE RECLAIMED BEDROOM

Economically, this new and better plan saves the cost of a large table and several chairs; practically, it saves the housework of "another" room; socially, the intimate, *en famille* spirit is at once a compliment and a warming welcome to the bidden guest; decoratively, it gives the living-room added beauty with its attractive pieces. All that seems to stand between this spiritual and material improvement of the modest home and its universal adoption is a certain squeemishness about "setting the table before the guests" and the spectre, "Tradition." All these things considered, the "reasons" for a separate dining-room seem hardly worth their price.

Turning from the verdure and gold-toned living-room to the brighter bedroom, one is first attracted to its clean order. The walls are hung with a blocked paper of orchid pink and cream and faintly stippled leaf of gold and set in pleasant contrast by the lavender rugs upon the dark stained floor. The framing woodwork

and all the fitments—excepting only the simple brown rubbed mahogany lamp stand—are light, almost white, ivory enamel. Natural linen with a wide, effective, self-toned stripe is used for the curtains, the bed and the bureau cover.

The drapery and the bed cover are of especial interest, for they are typical of a new order in interior decoration.

Slowly—all too slowly for the greater beauty of the small house and modest apartment—the ornate "lace" curtain is giving way to marquisette, scrim and tiny patterned net, while these in turn are giving way to "draw curtains" of graceful material and thoughtful design. In this bedroom is an excellent example of this new drapery. Combined with the ordinary English "roller shade," they afford all the privacy of the "lace" curtain, while—aside from the hygienic advantage of more light and air—they give the room a distinguished atmosphere of quiet strength without severity of either line or color.

Further contributing to this desirable decorative quality is the unique bed cover of linen. Envelopes of shaped linen completely cover the head and foot of the common iron bed, and a tailored spread covers the bed and pillows.

These covers are a striking example of what can be accomplished with slips. Often a householder is not in a position to change the furniture; then he has the saving alter-

native of covering it and radically altering its whole appearance.

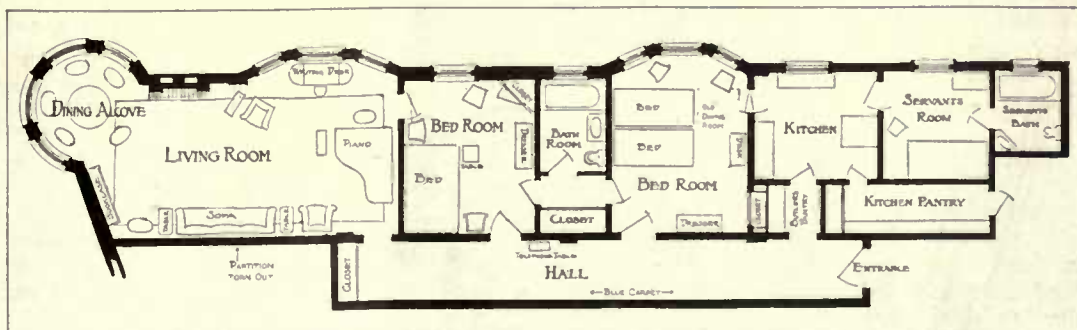
Point for point, the whole apartment is a splendid affirmation of Owen Jones' classic proposition, "Construction shall be ornamented, but ornament shall not be extraneously constructed."

THE POINT ABOUT PAPERS

Throughout all the rooms there is a studied and widely applicable balance between the patterned surface and its complement, plain surface. The walls in all the rooms being hung with papers of intricate and worthy design, all the fitments and decorative objects are simple in line design and refreshing in their lack of meretricious decoration. But two well-chosen pictures are used in the apartment, and these carry on the color plan, the rugs are without figure, the tables and mantels are not littered with meaningless bric-a-brac, and the reward for this fine restraint is—an apartment restful to the eye and home-like; an apartment in which each decorative element, from the least to the greatest, is shown without artistic loss by unfortunate crowding and contrast in the most effective way.

Perhaps the most remarkable part of the transformation of this old apartment was the money spent upon it. It represents the outlay of \$800. Anyone can spend \$800, but it takes a large capital of good taste, selection and careful buying to spend \$800 so effectively.

Amusing as these "before and after" illustrations may be, they show more clearly than words can tell the value of knowing *how* to spend money on decorations. With such examples, there is every incentive for the householder to learn this gentle and pleasant art.



It was the regulation "railway" apartment, but the removal of the partition gave some relief and made the living-room livably large. The disposition of the furniture on this plan is worth studying for its economy of space



Back view of one of a pair of urn shaped vases of Sevres porcelain

The manufacture of bisque-colored statuettes was practically given up after 1777. This clock and side ornaments of a slightly later period have additional decoration in the ormolu mounts

Companion to that opposite, a back view. Note the gilt decorations

THE ROMANTIC STORY OF SEVRES

An Ancient Lineage With Which the Collector Should Be Acquainted

GARDNER TEALL

Photographs by courtesy of the Metropolitan Museum of Art

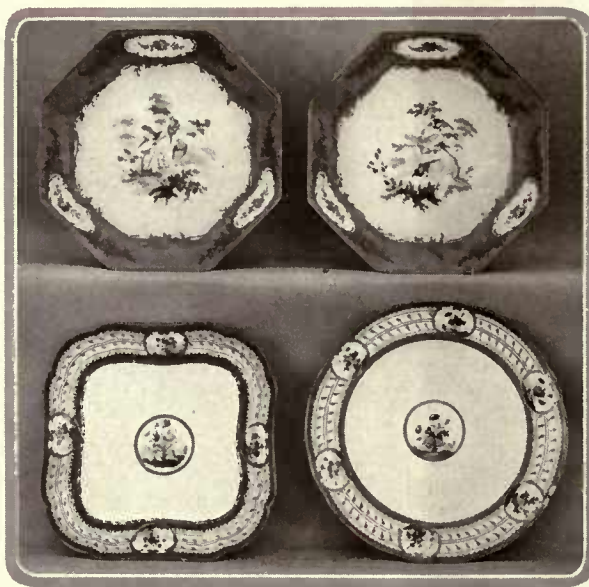
THERE is no continental porcelain better known by name to everyone than the French porcelain of Sevres. Nevertheless, fewer chance collectors and lovers of old china appear to know as much about it as they do about old Worcester, Derby, Chelsea or Dresden. Chaffers' Handbook of Marks on Pottery and Porcelain presents over fifty marks for Sevres, nearly two hundred and fifty marks of painters, decorators and gilders of the Sevres manufactory, as well as over thirty-five of the marks of some of the modelers. The principal manufactory marks from 1753 to the present time number thirty-four.

From this it will be seen that Sevres forms a group in the history of ceramic art that requires some study to master its minutiae and the indicia that will enable the collector to pass intelligent judgment on pieces that come to his notice for consideration.

While it is true that the collecting of Sevres can hardly be a "poor man's hobby," it is true that knowing something about even a single piece in one's general collection of old china or of less specialized antiques and curios justifies giving attention to the ramifications of the particular phase of the subject that may, for the moment, more definitely apply to the piece in hand. Thus if one possesses a bit of modern Sevres of fine quality, the interest of that possession cannot but be intensified by a knowledge of earlier examples of the *fabriqué* to which it is allied.

THE FATE OF EARLY PIECES

Fatal improvements have often marked the progress of the arts. It was so with that of the Royal Porcelain of Sevres. The early pieces were of soft paste, but in 1804 the director, M. Brouguart, was so pleased with the introduction of the hard paste instead that he utterly banished the soft paste, going so far as to destroy the secret formula for its making, and burying alive, as one might say, all the soft-paste material



Plates of Sevres porcelain, while worth large sums, are still to be found. Modern sets are occasionally made



The form of the Sevres porcelain is not restricted to any one pattern, as witness these oval platters of early design

then on hand in the Parc de Versailles! Poor deluded mortal; probably he died unaware of having murdered the Sevres porcelain of the finest type. You will begin to understand why the examples of the *pâte tendre* of the year 1753 through to the change for the hard *pâte* are so rare and so highly prized.

By old Sevres we comprehend the pieces made from 1753 to 1804. This is the true *vieux Sevres*. From 1753 to 1777 inclusive the letters of the alphabet, singly, from A to Z indicate the years of manufacture. The year letters were placed between the two script L's (one reversed). The letters A, B and C indicate the pieces made at Vincennes (the original site of the manufactory) in 1753, 1754 and 1755, respectively, while the year of the removal of the manufactory to Sevres, near St. Cloud, 1756, is indicated by the letter D between the double L's. The L's, of course, stood for the royal cypher of Louis XV (the first year) and then of Louis XVI of France from 1754 to September, 1792, when the French Republic was proclaimed.

TELLING THE SOFT PORCELAINS

The amateur, in the study of any porcelain pieces, should acquaint himself with the difference between soft and hard porcelain of any sort. The 18th Century soft porcelain has a soft velvety "feel" under the touch, the glaze not feeling so glassy as that of hard porcelain. A penknife can cause abrasion on soft-paste porcelain, while hard paste will nearly always repel even pressure of a steel point drawn over it. With soft paste one can see through the glaze, as it were; with hard paste one cannot. The enamel of the soft paste of Sevres presents a delicate, milky glaze, exquisitely distinctive. The colors, too, show forth with velvety freshness. Of these colors Henri Frantz writes: "We have in turn that cobalt blue termed *bleu-de-roi*; the sky-blue, called *turquoise*, invented by



The fronts of the pair of vases shown opposite bear pictorial designs

vitrification, the texture of which is so exceedingly fine and close that the non-enamelled portions offer a softness to the touch—one might term it velvety quality—by which they may almost be recognized. But what above all constitutes the superiority of the soft paste is the lustre it gives to the colors, which seem to be identical in substance with the enamel itself, having to a certain extent sunk into it. This is one of the distinctive signs of this porcelain, and by this, in default of other characteristics, it may be recognized. When one looks at a piece of soft porcelain obliquely to the light, so that the light strikes partly on a painted portion and partly on a piece of white surface, no difference is noticeable in the glazing of the two portions; all exhibits the same limpidity of quality. If, on the other hand, one examines a piece of hard porcelain in the same manner, a distinct difference will be perceived; however well the colors are glazed, they will appear less brilliant than the rest of the surface, and of a different texture."

EARLY AND LATE DIFFERENCES

In Sevres porcelain of the first period the white ground predominates. The flowers and wreaths, etc., are delicately scattered over, but do not crowd the white field. In later pieces the decoration came by degrees to be the more assertive. Likewise more gilding was employed. After 1770 portraits came into the decoration and the designs of the Louis Quinze, or of the Louis Quatorze periods were superseded by designs which followed more along Egyptian and Etruscan lines.

With the soft porcelain of Sevres very large pieces could not be produced, but of the later hard paste porcelain huge vases were often fabricated, marvels indeed of ceramic skill, though seldom as artistic and perfect in technical qualities.

The bisque-colored statuettes of early Sevres eagerly sought by museums and col-

lectors are one of the interesting phases of this manufacture, though these objects scarcely can be said to approach those of Saxony. Their manufacture at Sevres was almost given up after 1777. We have, however, in our own day, the much treasured statuettes modeled for Sevres by modern sculptors, among whom the great Auguste Rodin himself is numbered.

THE YEAR MARKS

From 1778 to 1792, inclusive, the year mark was indicated by the double letters AA to OO, inclusive, within the interlaced L's. During the period of the First Republic (1792-1804) the mark was, firstly, the interlaced F. R. (for "Republique Française"), then the letters R. F. with the word Sevres below (Sevres being written with or without the accent mark) or just the word "Sevres" and finally in the Consular period of this epoch "MNle" over the



Because of its rarity, Sevres bisque is especially cherished. This group "Europa" is of 17th Century manufacture

word "Sevres" (from 1803 to 1804). The years IX (1801), X (1802) and XI (1803) were designated by "TI," "X" and "XI" in addition.

The mark of the first Imperial Epoch (1804-1814) was "M. Imple" over "de Sevres," two ornamental strokes below and then, later, the Imperial Eagle crowned, with the legend "manufacture Imperiale. Sevres" (1810). The years XII (1804), XIII (1805) and XIV (1806) were marked by distinguishing symbols (1804 by two horizontal dashes, a dot above and one below; 1805 by two short vertical lines, a horizontal dash to the left and one to the right; the year 1806 by a mark resembling a trident without handle, prongs upward).

The Sevres marks of the Second Royal Epoch consisted of the restored interlaced L's of Louis XVIII and the fleur-de-lys between; of the interlaced C's of Charles X with the X between, or the fleur-de-lys, or without; of just the fleur-de-lys (August 30 to December, 1830), and other marks in circles and the cypher L. P. of Louis Philippe.

With the advent of the Second Republican Epoch, 1848-1851, the R. F. was restored, only to be displayed by the Imperial Eagle (1852) and the crowned N. of 1854 of the Second Imperial Epoch (1852-1872). The Third Republic brought back the R. F. again, followed by other marks, the one introduced in 1888 showing a potter at work, the whole within a double circle bearing the legend "Nationale Sevres Manufacture." From 1817 date marks were designated by the last two numerals of the year number only, just as the dates 1807, 1808, 1809 and 1810 had been designed by 7, 8, 9 and 10. The years 1811, to 1817, inclusive, had been designated by the small letters o.z., d.z., t.z., q.z., q.n., s.z. and d.s., standing, respectively, for the French numerals *onze, douze, treize, quatorze, quinze, seize* and *dix-sept*.

SEVRES SINCE THEN

The present actual output of the Sevres works is very small, that institution having become a place for the education and training of French potters who will carry on the Sevres traditions in other lines of their work. Such examples as are being made today take the form of presentation sets of the ware especially designed and made as a gift to a potentate, a diplomat, or as a token of the French Government's regard on such occasions as the marriage of a princess or a president's daughter. Various quantities of it have been brought to this country at the time of expositions, and much of that has passed into the hands of the American collectors. It is still possible, however, to pick up here and there good pieces that are genuine and thoroughly worth-while.

Despite the advanced collector's greater eagerness to collect Sevres of the *pâte tendre* period, later Sevres is an alluring, interesting, entertaining and possible field for the collector to enter without discouragement, and the pieces of this later *fabrique* well deserve a place in the cabinet or as a decorative feature in the home of good taste.



The pictorial designs were introduced in Sevres after 1770, as was the gilt



Cups and saucers, teapot and creamer of Sevres are not so rare as other pieces. In later times the Sevres works have become merely an educational institution for the potters of France and such porcelains as are made are merely gifts for kings, diplomats and other high functionaries

FURNITURE AND ITS ARCHITECTURAL BACKGROUND

Showing the Relation Between the Walls and Ceiling and the Furniture of the Stuart Period

ABBOTT McCLURE and HAROLD DONALDSON EBERLEIN

This is the first of a series of three articles devoted to the relation between the architecture of a room and its furnishings. It is an invaluable study for those who would decorate correctly. The next article will be on the Pre-Georgian and Early Georgian Phases.—EDITOR.

WHEN architecture "comes all the way through" from the outside and plainly shows inside a room we must obviously pay some heed to it in choosing and placing

the furniture. The successful appearance of that room depends upon how well we analyse its architectural character, how plainly we perceive the underlying cor-

respondences between furniture design and architecture and how intelligently we observe them in our work. This does not at all mean that if a room's architecture is of a certain clearly defined style and date its appointments, in order to satisfy the canons of good taste, must inevitably be carried out in the precise mobiliary fashion that obtained at the same date and in the same country. House furnishing and decorating would then be merely a matter of correct archaeology. There would be neither occasion nor room for personal originality, preference, judgment or even common sense. Fortunately, we are eclectic enough in our architectural tastes to adapt when architectural adaptation is expedient or legitimately desirable.

ARCHITECTURE THAT COMES THROUGH

There was a time in our architectural history—and we still have on every hand numerous houses dating from that period—when analogies between interior architecture and furniture had no significance, for the very best of reasons: there was no in-

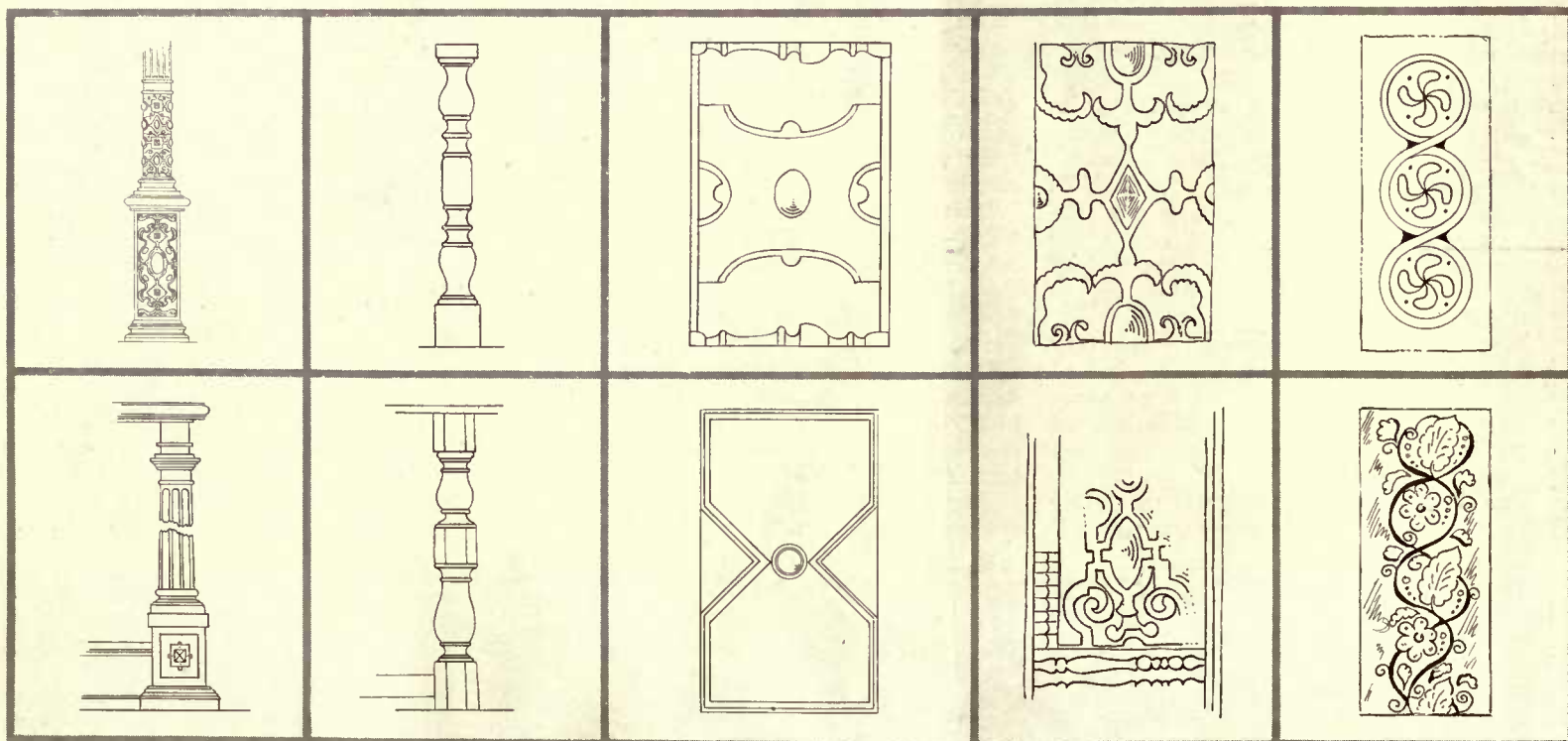
terior architecture. A room was just a room. It had four ugly, plain, plastered walls pierced with door and window openings, of no particular character, and the full ex-



In this Stuart grouping architectural background and lines of furniture correspond perfectly—rectangular contour, identity of decorative motifs and color of wood. The wood is oak



Another view of the same room shows the continued correspondence. Late Stuart caned chairs are in dark old walnut. Carved overmantel and refectory table are similarly treated here



The architectural fluted column above is reflected in the table leg

A turned banister motif is often found to be repeated in a table leg

The applied frieze panel finds a counterpart in cabinet work panels

Jeweled strap work of a frieze will often be found applied to a cabinet

The guilloche motif of a wall is elaborately reproduced on a cupboard

tent of architectural amenity that it could boast consisted of a cornice, some plaster ceiling ornaments of questionable merit and, perhaps, a mantel of insipid lines. Whatever architectural traits the exterior of the house might possess did not "come through"; they were external incidents that might safely be left together out of account in so far as they might affect furnishing calculations.

The revival of sanity in domestic architecture during the past three decades has fortunately given us houses in which the exterior traits find their appropriate reflection in interior features of distinct individuality, and thereby interest is tenfold increased. A house, for instance, conceived in Tudor or Stuart modes will have its more important rooms high panelled, with richly wrought mantel and overmantel, beamed ceiling and ranges of leaded casement windows. A house of early Georgian type will show in its rooms large panels enclosed with mouldings of strongly individual profile, prominent cornices, overmantels of insistently architectural pattern and door and window trims of unmistakable affinities. Then, again, houses of Adam provenance, or designed in one of the French styles, will unquestionably give plain indication of their source of inspiration by the features of their interior treatment, especially in details of plaster and woodwork.

Between interior woodwork and furniture, in all periods, the analogies have been visibly close. The restoration of interior architecture to its proper status has vastly enhanced decorative interest, opened up new avenues of opportunity and stimulated the art of furnishing but, at the same time, it has also imposed certain limitations and bounds to be observed. It is to set forth duly the nature both of these limitations and also of the enlarged opportunities in the fields of furnishing that the following paragraphs have been written.

CONTOUR AND DESIGN

In nine cases out of ten people are first conscious of the furnishing of a room and, after that, of its architecture. In many instances, indeed, they become conscious of the architecture through the furnishing. This fact shows how important it is to preserve congruity between the furnishings and the architecture of a room so that both may be factors of an harmonious whole. And congruity does *not* mean a rigid adherence to single period styles. This quality of congruity, this just relationship between furniture and architecture, is based upon (1) correspondence of contour and proportion; (2) correspondence of design and proportion in decorative detail; (3) correspondence or contrasting harmony of color.

The earliest architectural style whose features are frequently reproduced in America is that of the English house of the Tudor and Stuart periods, that is to say, the English house of the latter part of the 16th century and, more especially, the greater part of the 17th century. The distinguishing feature of the low-studded rooms in



Placed to show the incompatibility of some period mixing, the slender proportions of this Sheraton chair are manifestly out of key with the generally robust contour of the Stuart background



Compare the size of the wall panelling and the size of the cabinet panels, and the relation between the two is clear. Their combination enhances the unity and purity of the decoration

a house of such type are beamed ceilings or else plaster ceilings with more or less elaborate ribbings and parge work, walls wainscoted high up with small oaken panels, carved overmantels, sometimes embellished with polychrome painting and gilt, and, finally, ranges of leaded casement windows leaving long, unbroken wall spaces between them. Such rooms were apt to be long in proportion to their breadth and height, and in every way the dominance of horizontal lines

was emphasized. Now, the furniture that ordinarily went into such rooms shared the same contour. It was not tall. It was long in proportion to its height. Witness the long refectory tables, the benches, the buffets, the settles, the low court cupboards and dressers. There were no conspicuously curving lines in them; long, horizontal lines dominated their aspect. Their contour accorded with the proportions of the room. A tall, high-shouldered Queen Anne bureau bookcase, with a double hooded top or an interrupted pediment would appear narrow in such a room and awkwardly lofty with its top reaching nearly to the angle of wall and ceiling. All its lines were calculated to emphasize height rather than breadth because it was made for rooms with loftier ceilings and dimensions more nearly square than long and narrow. Thus much for correspondence of contour and proportion of this period. Now let us consider it more in detail.

PERIOD PARALLELS

To illustrate the correspondence of design and proportion in decorative detail, reference to one or two pieces of furniture in a similar setting will suffice. A court cupboard, a hanging cupboard or a chest—other pieces of furniture, too, for that matter—would display, in the first place, small panels quite similar to those that formed the wainscot of the walls. In the second place, the decorative motifs employed on the furniture had their counterparts in the fixed woodwork. The strapwork, the guilloche banding, the foliated scrolls or what not that appeared on the chests, cupboards or tables found their echo in the carvings of the overmantel, the cornice or the newel post and balustrade. If turned balusters appeared in the door of a hanging or livery cupboard, a glance would show that they were but a reflection of the form and character of the spindles of the balustrade.

By way of contrast, suppose a high-shouldered, slender Sheraton armchair to be set close beside a staircase in a Stuart oak-panelled room or hallway. The stair with its balusters of buxom proportions and its robust, carved newel post will look dumpy, stodgy and clumsy, while the chair will look flimsy, spindly, insufficient and generally out of keeping. The stair is good and the chair is good, but it's as plain as the nose on one's face that they don't go together and they won't go together. The fine reeding or fluting of the chair's legs and arm posts, the slender, upright proportions and altogether vertical aspect of its composition tend to carry the eye upward.

while the lines of the staircase and panelling tend to keep it traveling in a horizontal direction. The conception of the chair's mass is out of scale with the proportions of the room. Furthermore, all the detail of the chair's ornament, whether turned or carved, is refined and delicate, whereas all the detail of ornament in its architectural setting is stout and insistent. The Sheraton chair, in this instance, is clearly a misfit.

(Continued on page 58)



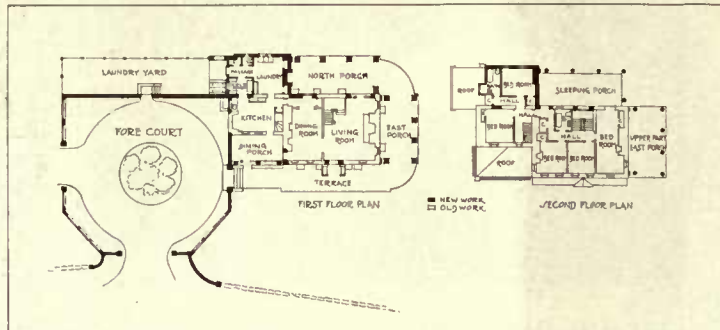
Compare this view of the house as found with that below of the house restored. Note its lines and its openness to the road



In the old house the wing was nothing more than a small reproduction of the main structure

As it was to be a summer home, the encircling porches and terraces were designed to afford opportunity for outdoor living

Then mark the changes in roof line, the addition of the service quarters and the entrance improvements that gave the house a sense of privacy



As changed, the wing becomes a distinctive unit tied to the house proper by the roofed dining porch



THE SECOND OPERATION ON GLENHARDIE FARM

The Summer Home of J. R. K. Scott, Esq., Near Valley Forge, Pa.

HARRY GORDON McMURTRIE, *Architect*

SPEAKING of operations, this was the second. The first occurred some years ago when the old Valley Forge farmhouse, after a century of stress, strain and general wear, went under the knife and was "modernized"—with questionable success. The second brought it up to date—cut off some alleged improvements and grafted on live additions. Fortunately, the body of the house was sufficiently sturdy to withstand these restorative processes; behind the smooth plaster finish were massive stone walls; chimneys were big enough to house an army of flues; the inner framework of walls and floors was solid oak. The first operation robbed the house of its Colonial lines, the second restored them.

There was the broad porch extending across the front of the house, cutting off from the main rooms much essential light and air. As the house was to be used pri-

marily for a summer home, this was dispensed with, or rather cut down to a Germantown hood broken by a graceful pediment over the main entrance. The porch on the ell was extended, a wall run up one side, and the front latticed in, creating a dining porch. Another porch, noted on the plans as the "north porch," was converted into sleeping quarters on the second story. Then the three porches—front, east and north—were tied together by a bricked terrace that almost encircles the house.

To meet the added requirements of service, the architect extended a wing to the rear and laid out a walled-in laundry yard.

The approach to the house is as attractive as it is unusual. The drive leads to the large forecourt, bounded by a white-washed stucco wall topped by a red brick coping. From the forecourt several steps lead down to the terrace, brick-paved and

hedge-bordered, which extends around the three sides of the house.

The exterior walls are coated with white cement stucco; the roof sheathed with weathered shingles and the general wood trim painted ivory white, with a strong note of contrast added by blinds of bottle green.

At first glance some folks might ask, "Why operate?" But a closer study of the plans and photographs will show the reason. The present success of the house is due to nothing more than a series of minor changes. There was that row of small windows with green blinds up on the top story. The front line of the roof above them was broken by a cornice. To correct this the cornice was removed and made into a frieze put under the line of the roof, and the shutters were removed from the windows. Only a little change—but all the difference in the world: that's the reason for operations.

O F F O U N T A I N S H E R E

And Over There and in Milady's Garden

ESTHER MATSON

TO talk of fountains here is to be reminded of the small boy who began his composition on Lions with "Hereabouts there ain't none."

Well, you may say, what if we do not possess any fountains to boast of in this new country of ours? We have soda-founts, if nothing stronger, at most of our street corners, and we no longer drive horses, so we do not need fountains for the prevention of cruelty to horses—no, gasoline tanks are a sufficiency, thank you.

And yet—and yet—is the fountain to be relegated to the limbo of past glories? Are the few which we do chance to possess to become mere romantic "relics" of bygone days and ways? Does it smack of affectation to desire a fountain in personal pleasure or public park?

The truth is there is more than a sentimental reason for wishing to cling to the fountain. We have it on the testimony of a true plant lover that "water which has lain in the sun is better for our plants than cold well water, or water just from the town mains"; we know, too, that the very sound of water trickling into a basin, or the sight of it, mirroring the sky and foliage, serves to cool the air and gives one a sense of actual refreshment to be attained in no other way.

Granted there is still opportunity for fountain-making, there is to-day infinite possibility for variety in workmanship and design in the making of it. To-day we not only have a perfectly bewildering wealth of old examples from which to get inspiration; but we have also a wonderful choice of materials in which to carry out our ideas.

DO you, perchance, have a house and grounds laid out in the Grand Manner? Then very likely it will be in order for you to have a marble basin with antique columnar supports and with rich and interesting accessories of carved work.

Is your home built on simpler, but still classic, Colonial lines, in some much humbler, but also homelier fashion? Then perchance you will exploit the possibilities of brick, gaining inspiration for your fountain from some masterly old southern mansion with its brick-walled garden close.

There is one advantage about the use of this material worth a moment's heed.



Photograph by Beals

Beauty, animation, variety, mystery—these four qualities are to be aimed at in the garden and all four are found in the fountain—in the trickle and splash of cooling waters

Ruskin scarcely exaggerated when he declared it well-nigh impossible to make brick look absurd or commonplace. At any rate in garden-making it has certain quality of reserve. It holds its own, but always with dignity. Contrasting though it does with the greenery of vines and shrubs, it is yet never blatant. Such a contrast is self-subdued to an end of harmony which often with another material, such as glistening marble, for example, is only attained after many years of maturing age.

Again the associations of brick are usually of the pleasantest. From the vine-covered walls of English country homes and welcoming brick terraces to the quaint side-walks of New England villages and the loved old-fashioned garden paths is no far cry; and about each there is an undeniable charm that makes strong appeal.

In the wake of brick comes terra-cotta, lending itself with especial felicity to all sorts and conditions of Yankee inventiveness. Tile, also, in its glazed and its unglazed varieties, comes to lend zest to the choice of a fountain material, while as for stucco and cement they, to be sure, at the present moment are luring us on in veritable witch-wise fashion.

The truth is, the stucco, even more than the veritable marble accessory, is a somewhat tricky charmer. It is so easy with it to arrive at contrasts so glaring as to be actually garish. Worse, still, there is a

great temptation to make cheap imitations of the most elaborate classic productions and—*facilis descensus Averno*—because such as these are only too truly affectations, a cloud of prejudice shortly falls over the most innocuous and absolutely fit of garden accessories.

NOW Nature takes a special delight in making play of lights and darks; almost we might call chiaroscuro her favorite game. And if we can only put ourselves into the right attitude, so as to come into touch with her moods, it will be quite possible for us to enlist the help of art to deepen a shadow here, or to heighten and emphasize there some high light. Thus the architectural detail, the bit of fine sculpture, the rare "find," the brick, or terra-cotta, the simpler stucco ornament, or even the marble pro-

duction—above all the decorative fountain—finds its proper reason for being.

There is also in many an elaborate pleasure or in many formal city parks capital reason for its being of marble. Of a surety no other material can rival that for brilliance. As a matter of fact it often, in our strong sunlight, vies with the very water itself. And when the relations between gleaming fount and green gloom are right-ly managed we have a resulting sense of inevitableness. We are certain that nothing else could have lent such an air of distinction—nothing else could so perfectly have uttered the idea of the garden, and with so precisely the correct accent.

As there are gardens and gardens, so there are fountains and fountains. A few of these speak to us in good, every day speech; some rare and favored ones initiate us into the realm of oratory. And it would be as foolish for us to shut our ears as it has been foolish for us until very recently to shut our eyes to the fact that we here live under unusual climatic conditions. During one part of our year we are arctic, during the other part, tropic so to speak; but we have been far from ingenious in adapting ourselves to such an alternation.

At last, however, we have begun to realize that our summers bring us into touch with sunny Italy and that it is high time we emulated her children—that from them

(Continued on page 58)

RUGS OF THE HEATHEN CHINEE — AND OTHERS

A Glance at The New Rugs Being Offered For Fall
Furnishing—American Makes From Oriental Designs

ELIZABETH LOUNSBERY

WITH the opening of the town house and the renovation of the apartment, the matter of rugs becomes a most important factor. Floors that have been left bare or partially covered with grass or reed rugs, during the summer, must now be cleaned and polished, and, with the change of seasons, call for coverings warmer in tone as well as quality.

In the grand rehabilitation one finds, too, that worn and faded rugs must be replaced by new, and, when a house or apartment is to be furnished throughout, rugs supplied for each room. This might mean a very considerable expense, if only the antique or even the modern Oriental rugs were bought. How to do this, then, effectively and without extravagant outlay would become a problem indeed, if it were not for the many varieties of American-made rugs now obtainable in the shops.

ANCIENT AND MODERN ORIENTALS

Many of these comprise novelties in weave and texture; others are creditable copies of old Chinese and Persian designs worked out consistently in color and design. The product of a modern loom, needless to say, will not have the tonal quality of an old rug—such as an antique Persian, for example, that has derived its mellow coloring not only from the character of its vegetable dyes but from the fact that it has been trod upon by numberless bare feet on the earthen floor of the Persian house whence it was taken; the dust thus created, through years of wear, has produced a softness of coloring not to be duplicated in a modern weave. No machine-made rug can assume the character of even a modern hand-woven Oriental product, but where one is obliged to consider the matter of cost, some very desirable and really beautiful domestic rugs can be found that will harmonize with any period or scheme of decoration.

Before taking up the matter of domestic rugs, a word should be said about the modern Persian and Chinese rugs, distinguishable from the stereotyped modern Oriental stock rug because they are woven on hand looms, to order, from designs uniformly classic and based on and developed from the most famous ones of old. In these, it is often surprising to find the luster as rich and deep as in the choicest ancient pieces, a fact, when an antique rug cannot be obtained, that is consoling. Indeed, it is difficult to get fine antique rugs at all, to-day,



Courtesy of B. Altman & Co.

A domestic "Saxony" reproducing a rare Chinese rug of an early period. This is made with a tan, dark blue, grey blue, rose or grey field with figures in harmonious contrast

much less secure them in size, color and design suitable for a certain room, or at a cost that is not prohibitive. Prices that were formerly asked for the better examples have steadily advanced, since the restricted importations consequent to the war have increased their rarity.

If, perchance, the colors are acceptable in an old rug the design is likely to be of an unsuitable character, and if the design and color are appropriate, then the shape is wrong. It is, therefore, not surprising that the modern Oriental rug has found the favor it has when one considers that it can be made in any desired size, perfect in weave and with colorings carefully selected and simplified so as cleverly to simulate age, without its wear and tear. Such rugs cost from \$3.00 to \$8.00 and upwards a square foot and take several months to make. They are thoroughly worth while.

GOOD AMERICAN TYPES

Of the American-made rugs of moderate prices, perhaps the most desirable for use in formal rooms, such as the living-room, dining-room, library or hall, is the Wilton or the "Saxony" rug. These can be found in the seamless rug as large as 9' by 12', and are also made in four strips, so sewed together as hardly to show the seams—especially after some months of wear. In these rugs, which have almost the soft sheen of silk velvet, rather than of wool from which they are woven, antique Persian and Chinese patterns have been cleverly copied and executed. They are excellent for many places.

They are especially desirable when the draperies and coverings in the room are of a solid tone. When hangings express movement, such as in a flowered, figured or striped chintz or silk, the plain woolen or Wilton rug with merely a narrow border, in which, possibly, a Chinese motif is seen, or a

self-toned or striped narrow black border, is preferable. In such a one the desired color note of a room can be more strongly sustained. Gray, old blue, dull gold or tan, green and rose are the colors in which they are made.

For the room furnished in lacquer or in Chinese Chippendale, the "Saxony" rug, reproducing the coloring and design of a rare Chinese rug of an early period, will be found a consistent and desirable floor covering. It may have a dark blue, tan, gray blue, rose or taupe field with figures and harmonious contrasts, and is admirable in its consistency.

Quite an unusual type of rug and one distinctly new in treat-

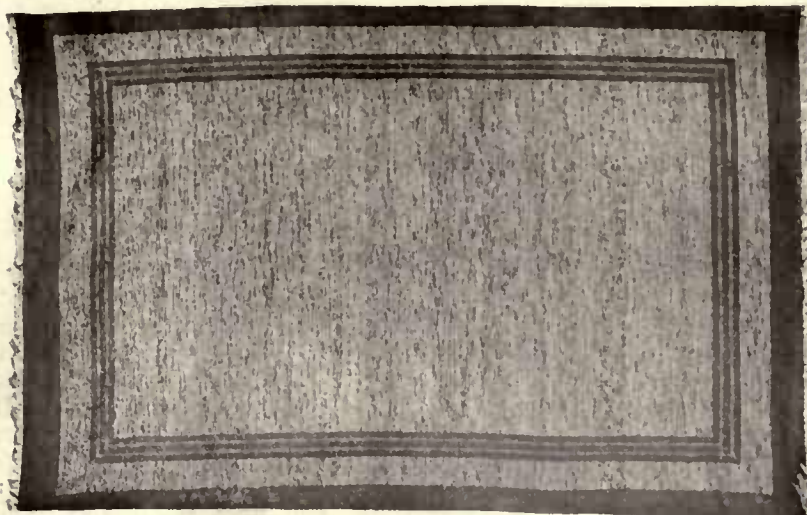
ment is the large Wilton rug, composed of four strips showing a soft tan field with five small rugs of various sizes indicated in the woven design upon it. This tends to simulate the effect of a filling floor-covering with rugs strewn upon it, and would be desirable if used in a small living-room, where a congestion of furniture would make the use of several separate rugs, that would constantly be disturbed, inconvenient. This rug presents the even surface of the usual Wilton, yet gives the impression of five distinct rugs, each good in itself.

THE EXCELLENT JAPANESE FIBRE

The design is a reproduction representing the floor of the weaver's room in the Orient—a covering for which is usually woven in five sections consisting of a center piece, one piece on either side of this, and one at each end.

Still another rug, Oriental in character and essentially so in make, is the Japanese fibre rug. These have much to recommend them, if given the proper care, and will wear for an indefinite time. They are exceedingly moderate in price, considering their size, and are made with tan grounds on which are shown Chinese motifs in deep blue, cream, old rose and soft green. While of Japanese make, the patterns are generally of Chinese origin, in which the familiar dragon motif often appears. The sizes include not only the standard measurements of 3' by 6' to 8' by 10', but likewise those of hall runners. They are less expensive than the woolen rugs and lend themselves attractively to the inexpensively furnished apartment or country house, especially for the living- or dining-room.

Carpets having given place to rugs in the bedroom as well as in the living-rooms, the selection of rugs for this use is quite as important. Here economy may be prac-



Courtesy of Wanamaker

Among the cheaper types suitable for upstairs rooms is a reversible rag rug with one side hit-and-miss weave and on the other a reversible solid blue, green or rose center



Courtesy of Wanamaker

Another of the moderate priced is a wood fibre rug with Chinese pattern in porcelain blue and green. Also in delicate colorings with conventionalized designs

ticed to effect, as the heavier grades of woolen rugs, necessarily more expensive, are not so desirable for this room. The essential feature of the bedroom rug is the necessity of it lying close to the floor and not kicking up. Nothing is more irritating than a rug that slides about in a room, where constant walking makes this unavoidable. Again, for sanitary reasons, the rug should be of sufficiently light weight as to be readily removed and beaten, thus allowing the floor to be frequently wiped up and polished.

FOR THE BEDROOM

Hence the popularity of the various weaves of cotton rugs, many of them washable. The wood fibre rug, woven in a variety of patterns, notable among which is a characteristic Chinese design in porcelain blue and cream, is also an excellent floor covering for the bedroom. These can be kept clean with a damp cloth and are further recommended by their exceedingly reasonable cost. They are not confined to Oriental patterns nor to this coloring, being also made with plain fields and broken borders in soft greens, rose, etc., some with stencilled deco-

ration that makes them very desirable. Having somewhat the appearance of the usual hit-and-miss so-called rag rug is the new reversible rag rug, made with a solid

versed, become the usual hit-and-miss weaves, on the other side, with a plain colored striped border. These rugs are heavier than the usual rag rug and thus are less liable to wrinkle and roll up.

They also make excellent bathroom rugs, in the smaller sizes, as do the washable cotton chenille rugs, likewise reversible, with their light grey fields and pink and blue centers.

AND FOR HARD SERVICE

Washable linen rugs are effective and practical in a room where the floor coverings are subjected to hard wear and where a neutral color is desired. These are made in warm greys, tans and browns, with a knitted fringe at either end and are also reversible. Their soft, rough finished surface gives the appearance of wool, and yet these rugs are made entirely of linen or flax and are moth proof. They are especially appropriate for a boy's room, den or smoking room, as they do not readily show dusty footprints and cigarette ashes. Dark toned Scotch weave woolen rugs that resemble the well-known ingrain and now referred to as "art squares," are

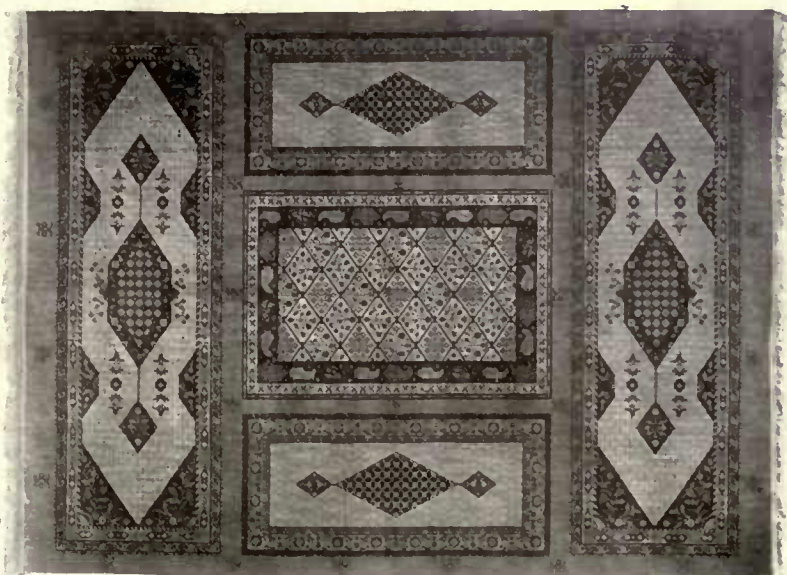
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Courtesy of Vantine & Co.

A Japanese fibre rug with dragon design in soft tone blue, old rose, ivory and green on a golden brown background

colored center and hit-and-miss border, broken by one tone stripes. These come in all the standard sizes with plain blue, green or rose centers, which, when the rug is re-



Courtesy of W. & J. Sloane

A new Wilton design consisting of five rugs woven on a plain tan background of one rug. Delicate blues, greens and red predominate in the coloring



Courtesy of W. & J. Sloane

A domestic Wilton facsimile of a rare 16th Century Persian rug in deep blue and tan. Also made with light red predominating

GARDENING WITH STONES

An Interesting Method Which Explains
the Flower in the Crannied Wall

AMY I. HEARTFIELD

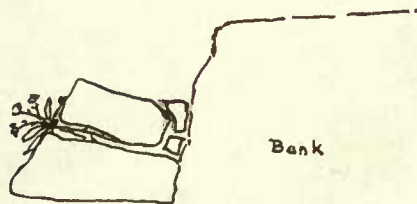
NEARLY every garden lover longs for a rock garden. But as few have the necessary rock ledge at their command, and many have happily grown beyond the stage where a pile of stones in one corner of the garden will satisfy them, that longing in most cases is unfulfilled. In the planted wall we have the happy solution to this vexing problem. The wall itself has many points in its favor: it is useful, economical, practical and altogether beautiful.

A suitable situation for a wall garden is not hard to find, as any place where a low embankment or retaining wall is needed will be just the spot for it. Once the principle of construction is understood, the work is not difficult. There is no need for a mason, as no mortar is used. With an ordinary laborer to lift the stones into place for her, a woman could build it herself. Any collection of rough field stones, such as are used in a dry wall, will do for this purpose. Up to 2' or 3' long, the larger the stones the better, as they will resist more strongly the action of alternate thawing and freezing.

The most important consideration in laying the stones is to give them a backward and downward slant. When the bank which is to be walled has been cut back, lay one or two large stones, fitting them nicely together. Have a rich soil prepared of loam and leaf mold, or well-rotted manure if leaf mold is not available, and cover the stone with it about $\frac{1}{2}$ " thick, packing it well so that it will not fall out.

ARRANGING ROCKS AND PLANTS

Now take up your plant and spread out the roots on the soil, pressing them in lightly. Cover with more soil. Fit a good-sized stone on this, taking care that it is firmly placed and steady. In this way proceed, filling each crevice with soil and plants, until one end of the wall is nearly built. If the stones selected do not reach back to the



Spread the roots of the plant carefully before placing the next stone.

In constructing the wall the first rule is to allow for sufficient space between stones



The ideal spot for a wall garden is a section of wall dry laid with sufficient space between the stones to allow for a little bed of loam in which the plants can take a grip

cut face of the bank, fill in with small stone or soil. In laying each stone be sure to remember the backward and downward slope. This gives the plants room to stretch out toward the light and helps to catch and retain rain water in the crevices between the stones, two important considerations.

If any water supply is to be provided, it must be laid with the wall. All that is needed is a number of lengths of old farm tile. An elbow or a slightly curved tile should be used for the opening or top piece. Allow one end to come flush with the ground at the completed end of the wall and incline the other to permit water to flow through. Fit the next tile loosely so that some water will flow out while the rest runs on to other tiles, each one of which must be placed a little lower than the one preceding it. Pieces of tin or thin stones laid on the loose joints will prevent the soil getting into the tiles and stopping the flow of water. The line of tiles should lie back of the stones, between them and the bank. The process of laying stone and pipe and of planting thus continues jointly until the wall is finished, the slope of the pipe being regulated, of course, by the length of the wall when finished, the tile is fully concealed.

It can readily be seen that this simple method of irrigation will not water the entire wall, as the part above the tiles will not be affected. Those plants which delight in a dry situation should be used for such

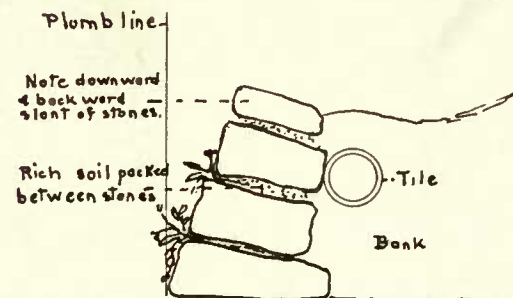
parts. Though not adequate, this system is very beneficial, especially in a dry season. No water is wasted, as it all seeps through the rocks to the roots of the plants. If the same amount of water were poured on the plants from the front of the wall, half of it would run down the face of the stone carrying with it some of the most precious soil.

THE SOIL AND PLANTING

As there is little space between the rocks, the plants cannot get much soil. For this reason what soil there is must be rich, and well compacted, so that it will not wash away. The size of the interspaces will vary with the shape of the stones. A considerable variety of these can be used, and stones used to fill the spaces between the large stones which cannot be made to fit closely. Often the insertion of a small stone at the front of the wall will help to keep firm a rich pocket of earth that extends far back into the wall.

It is surprising what a variety of beautiful plants will thrive in such a situation. They begin to flower

in early April, before the leaves are on the trees. Among the earliest and best is the beautiful Gold Dust (*Alyssum saxatile*) which rejoices in spreading its bright yellow masses over the stones. Nothing can be lovelier with it than the purple false rock cress (*Aubretia deltoidea*) which flowers at the same time. The little johnny-jump-ups, if planted in numbers, will make the wall gay from early April until May. With the alyssum comes the moss pink (*Phlox subulata*), in white, lavender and magenta. The last color makes a beautiful effect if kept away from yellows and pinks. The delicate Iceland and Alpine poppies (*Papaver nudicaule* and *Alpina*), in orange, yellow and white, make an attractive bit of color at the same time. Under moderately moist conditions the native violets will do well in a wall, the yellow as well as the purple.



The second process is to provide for drainage and to build back from the plumb line

The beautiful Bird's Foot violet (*Viola pedata*), which is naturally at home in a pine wood, will thrive in a sandy soil if watered occasionally. The white rock cress (*Arabis alpina*) is perfectly at home in a wall, and so is the tiny creeping veronica (*Veronica repens*) which lifts its deep blue flowers only a few inches above the stones. The pink and blue forget-me-nots (*Myosotis alpestris*) make a splendid combination with the pure white candytuft (*Iberis sempervirens*), all of which bloom together in early May. The dwarf iris (*Iris pumila* and *cristata*), in rich shades of purple, are flowering at the same time.

Later come the columbines in various colors. Of these the native species (*Aquilegia canadense*), in red and yellow, is the best for this purpose. The soapwort (*Saponaria ocymoides*) is a treasure for

the wall garden. In mid-May it is a mass of brilliant pink, while all summer long its green is excellent. It should be kept as far as possible from orange and scarlet flowers. The dwarf bleeding-heart (*Dicentra eximia*), with its nodding sprays of rosy flowers, is beautiful in a wall, especially in a partly shady situation. The gay little stone crop (*Sedum acre*) is a creeping plant with yellow flowers which, with the lovely white saxifrage (*Saxifrage virginensis*) delights in rocky and sunny places.

SUMMER AND AUTUMN SORTS

For June one can have masses of the graceful blue harebells (*Campanula rotundifolia*), and the beautiful coral bells (*Heuchera sanguinea*), which are of a color rare in flowers. The blue flax (*Linum perenne*) is now at its best. It changes

from a steel blue on a sunny day to a deep, soft shade in cloudy weather. With it comes the beautiful snow-in-summer (*Cerastium tomentosum*), as lovely as its name, a hanging mass of pure white throughout the greater part of the month.

Summer finds some bright spots in the wall garden. The fascinating cherry-colored mock-strawberry (*Potentilla Miss Wilmott*) will spread itself freely over the rocks, while the stiff orange and scarlet geums lend life to any scene. Two softer effects can often be obtained from the mauve-colored coat flower (*Tunica saxifrage*), with its soft feathery appearance, and from the lavender cat-mint (*Nepeta glechoma*), which form a mass of aromatic gray foliage. If a cool green effect is preferred for summer, plant the glossy ebony spleenwort and the maidenhair spleenwort.



In this compote of delicate glass the color is marine blue—the color of the sea. The ring decorations serve as handles. 9" high and 10" wide. \$12

MOSTLY VENETIAN

Because of its delicate coloring and beauty of line Venetian glass is an invaluable accessory of decoration and furnishing. In these examples you must imagine the colors, but once you have visualized them you will not rest until your house contains some examples. Purchases can be made through the HOUSE & GARDEN Shopping Service, 440 Fourth Ave., New York City.



Serviceable either as a centerpiece with flowers arranged in a flower holder, or as a compote, this amber piece is of lovely line and color. \$22. Flower holder, 75 cents



For flowers or gold fish comes a wrought iron standard supporting an amber bowl, 9" wide and 8½" deep. Complete with standard, \$13.50



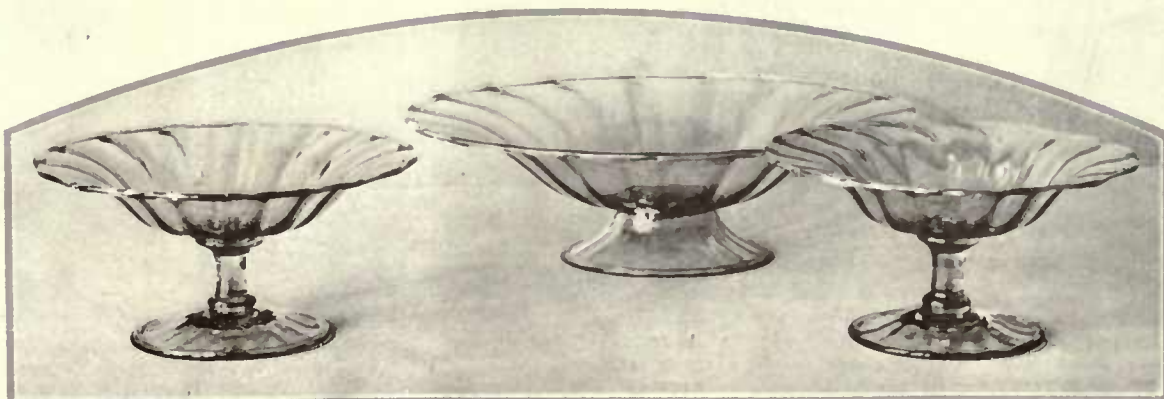
A toilet water bottle comes in natural color with a flower stopper. 7" high. \$3



For powder, in natural colors, with a fruit design for handle. 4" wide. \$3.50



With this set you can look on wine when it is heliotrope. The tall goblets, 6¼" high, \$15 a dozen; cocktail size, 4¾" high, \$12 a dozen; liqueur, 3½" high, \$10



Designed for a table decoration, the centerpiece is 10" wide and 3" high. \$4. The compotes are 6" wide and 3" high. \$2 each. The glass is paneled in design in marine blue

FABRICS FOR FALL FURNISHINGS

From the scores of new fabrics here are nine especially chosen by the HOUSE & GARDEN shoppers as representative of those that will be most in vogue this season. For names of shops or for purchase, address HOUSE & GARDEN, 440 Fourth Avenue, New York City



A very handsome material designed to take the place of block printed chintz. Pattern is woven into material which is reversible and requires no lining. Buff on one side with gay peacocks and green ground on other. 50" wide. \$4.75 a yard



On a white ground is a striking pattern of black, blue and mulberry. It is 31" wide and comes at \$1.85 a yard

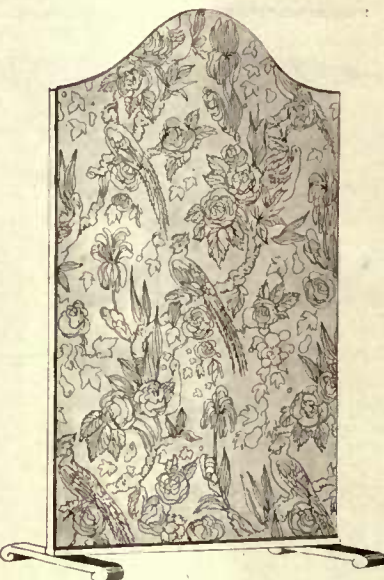


An American cretonne; blue background and birds silhouetted in white circles. 36" wide. 45 cents a yard

Another American cretonne, a hand-blocked linen in greens, browns, gold and salmon on a heliotrope ground. 50" wide. \$3.75 a yard



Excellent for upholstery or hangings in a small house, an American cretonne with tan ground and leaf design in two shades of tan and blue. 36" wide. 40 cents



Visualize it in a living-room: black ground with peacocks and foliage in faded blue, rose, grey and tan. 32" wide. 85 cents a yard



An imported cotton cretonne, 50" wide. Blue ground and vari-colored design. \$3.75 a yard



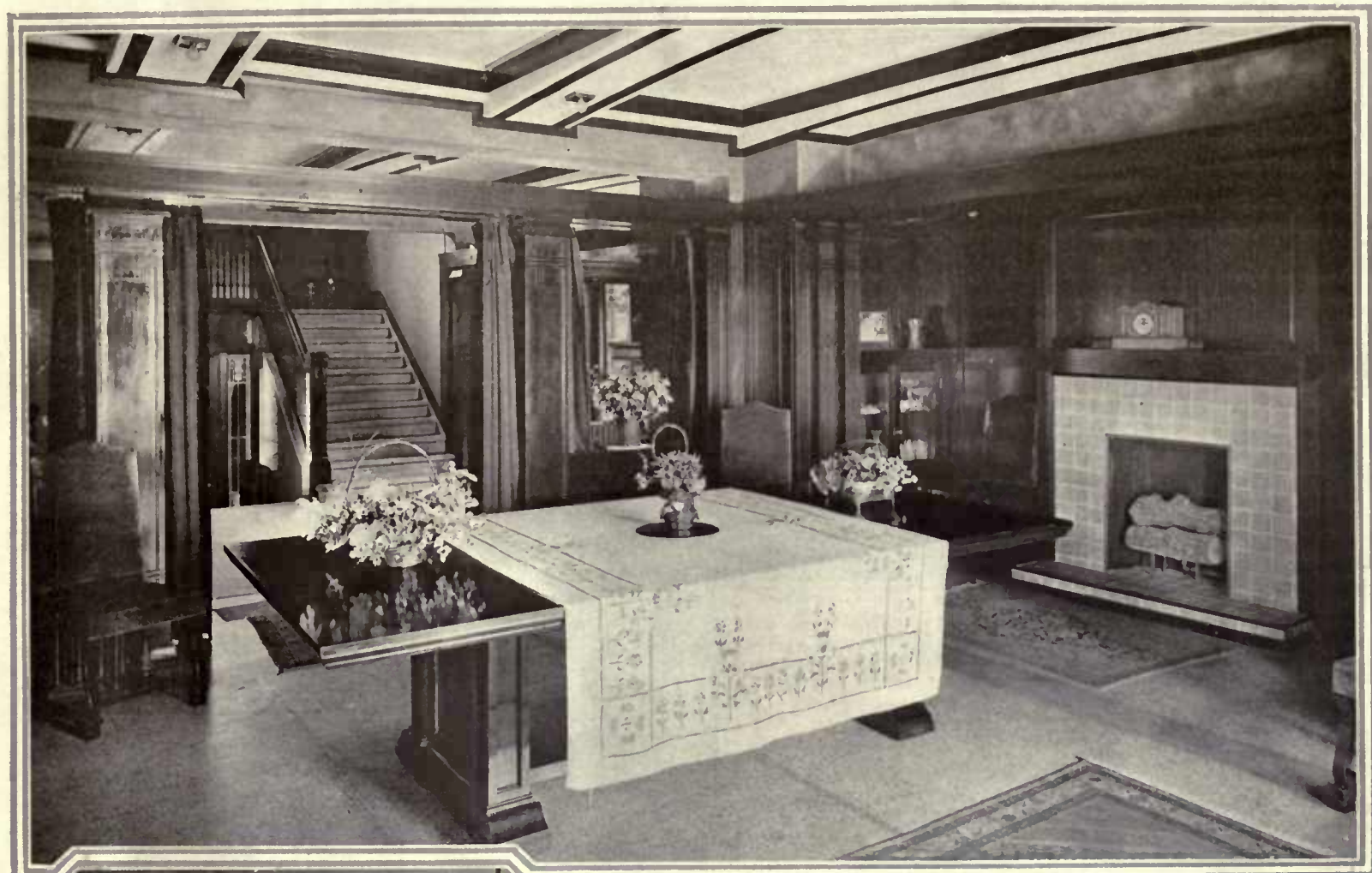
A tan cretonne, broad grey stripes, rose figures 36" wide. 25 cents



For upholstery or curtains, a 30" printed linen with dull blue and black striped ground and tan design. It costs \$1.85 a yard

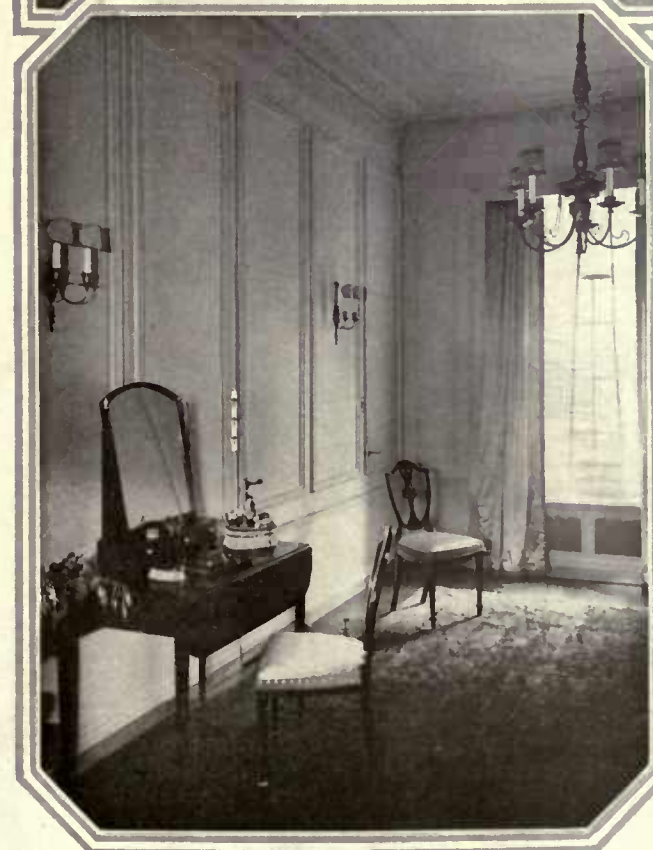
A LITTLE PORTFOLIO OF GOOD INTERIORS

The rooms shown in the Portfolio this month are from six different localities—Detroit, Milwaukee, Chicago, Boston, New Haven and New York. They represent various types of architecture and decoration; but they prove that good taste is the solvent whatever the location and style. For further information write HOUSE & GARDEN, 440 Fourth Ave., New York City



Tallmage & Watson, architects

The architecture of this house, outside and in, is that generally termed "Plains," a Middle West product of prairie environment. Its main characteristics are long horizontal lines—like the lines of the plains. Its interiors require at least some pieces of furniture especially designed on these lines



Alter & Kahn, architects

A corner glimpse of a Detroit bedchamber. Not the furniture nor the curtains are the reason for showing it, but the paneled walls with the closets set in and the doors concealed



Schuchardt & Judell, architects

One charge against the modern decorator is that she often banishes old pieces of furniture that are precious because of personal association. This is not always necessary. The living-room here—it is in Milwaukee—is comfortable and intimate; old furniture has been used, but it still is in excellent taste



Ewing & Chapelle, architects
Photo. by J. W. Gillies

In a breakfast room there should be an abundance of sunlight and an absence of annoying decorations. Both help to start the day well. The room shown below, in a New Haven home, is rigidly simple and sunny. Note the tile decorations of the fireplace

Wilson Eyre & McIlvaine, architects

John Hutoff, decorator

Americans are beginning to appreciate the beauty of wood—just plain, everyday wood—as a factor in the creation of good rooms. The overmantel paneling of this dining-room is an example

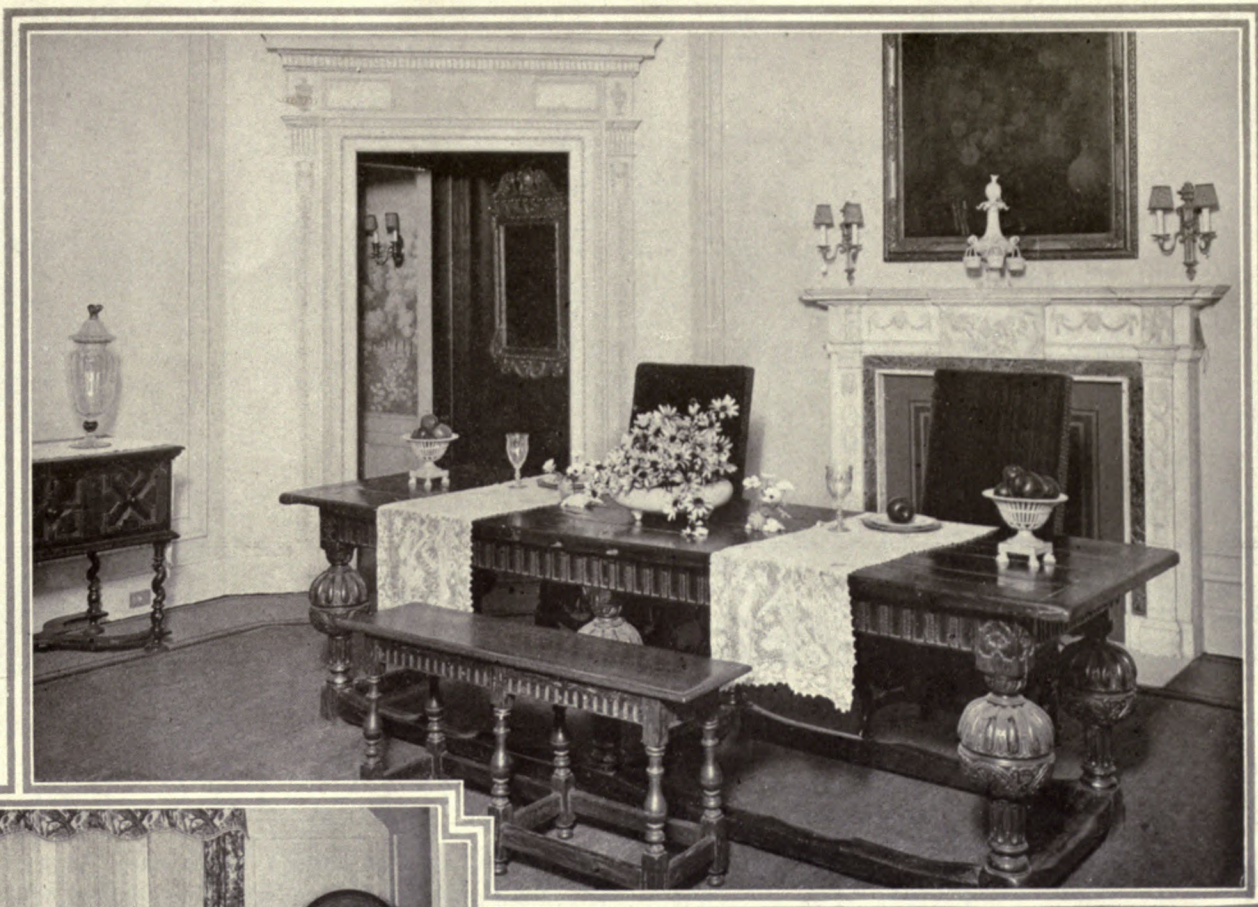
H. R. Wilson, architect

The commendable points about this Chicago dining-room are legion. It is simple and yet formal. It has unity and yet a diversity of detail interest. The frieze forms a pleasing transition between the paneled wall and beamed ceiling. Note fringe valanced portieres





The way to solve the problem of the small dining-room is to have only the necessary furniture and so to dispose of that furniture as to give the greatest amount of space. Below it is done successfully. Note the curtains and their color in a simple setting.



Having acquired a Jacobean table, many people are in doubt how to arrange it. Here is one style. Another is to use only one end. You need set only one end when the family is small.

Otis & Clark, architects

Count the lamps and lights. Five. Note the arrangement of the furniture. There are five distinct groupings. There you have in a nutshell one of the principles that are conducive to comfort and convenience. Human requirements underlie good taste.





A balanced arrangement such as this is pleasing and restful to the eye, and thoroughly respectful to the pictures themselves



Balanced—but a big picture with a little one at either side looks like a suburbanite out walking with his young

THE GENTLE ART OF HANGING PICTURES

Which Proves That It Is an Affair of the Heart in Which Abstruse Psychology and Commonplace Don'ts Are Mingled

ROLLIN LYNDE HARTT

BEES make honey, birds build nests and girls at a certain age pin things on walls. It ruins the thumbs. It mars the hair brush sometimes used as mallet. Yet lo, what triumphs! Maisie's room delirious with Christy calendars, cartoons by Flagg or Fisher, and magazine covers by the ingeniously elliptical Coles Phillips. Not a square inch of wall paper left exposed anywhere. Proof positive that Maisie has "knack." Later on, with pictures to hang, she will rush in dauntlessly where artists fear to tread, and remind you a little of the rustic who was asked by his curate how he learned his profanity. "You can't learn it," said he. "It's a gift." So with picture-hanging, thinks Maisie.

Now, I am soft on Maisie (the generic Maisie, I mean) and hate awfully to poke fun. But when I talked last evening with Mr. Arthur M. Hazard, the delightful portraitist and mural painter, it was noticeable that he did not assume to know "by instinct" just what belongs just where, or set up as a "born picture hanger," or dismiss matters in the glib style Maisie affects. He has served on too many hanging committees at distinguished picture shows. He has decorated too many fine houses, his own among them. He has dug his way through to fundamentals, and become an authority. Half-past eight it was, when he began outlining his philosophy of picture-hanging. Starting home, I glanced at my watch. Will you credit it? A quarter of eleven!

All that while we had been tracing principles of psychology, of design, of light and optics—in short, of a fine and very delicate



Don't hang a picture too high, especially if it contains a seated figure. Gainsborough complained of that, threatened to bolt the Royal Academy if they did it to him again; they did, and out he got

art, as fascinating as it is difficult. Taken down verbatim, the interview would pack a rather tidy little volume. I shall merely sum it up, for in it lies the essence of rightness in a subject too little understood and too seldom considered.

First, as concerns which kind of picture

suits which room. A "born picture-hanger," I know, generally grades art treasures according to their "swellness." Nabobs—i. e., the biggest, costliest and most showily framed—take to the drawing-room. A "fringe," next in grandeur, finds wall space in the living-room, library, dining-room and hall. The poor relations and hoi polloi—with tarnished gilt, alas, or faded mats—slink upstairs to some chamber (of horrors). For the "born picture-hanger" thinks last of subjects, or not at all. Whereas—psychologically and therefore humanly—no other consideration is half so vital. Subjects? Why, bless you, they are pretty nearly the whole thing! Congruity, my dears! Sweet reasonableness. Propriety. The gentle ministering to mood.

Naturally, nobody expects you to slap on congruity with fire in your heart and blood in your eye, and horribly overdo it. A nude over the bath-tub would be appropriate, and also silly. If you aim to make your dining-room an apotheosis of grub, introduce painted trout, painted game, painted apples and pears. It will be congruous, but funny. If, however, you want a festal note there and an incentive to gayety, good humor and genial, spontaneous chatter, you will reach the goal by indirection. There is nothing definitely eatable about Crusaders, yet how can Mr. Hazard's guests find themselves surrounded by his pageant of plumed knights, ramping steeds and bright pennons without being in the spirit for jovial conversation? The pictures bring the mood, and what more than that can one desire?

Picture-hanging, then, is an affair of the heart, primarily, just as entertaining is, or home-making. Apply your psychology. For example, how would you have a friend feel when he first comes into our house? Overawed? Timid? Half muttering, "All hope abandon, ye who enter here?" What simpler? You can fetch it by hanging your hall with pictures whose too solemn, ascetic, icy themes breathe the chill of a monastery. Or you can produce a different and worse impression—give a shock of personal impropriety, or guilt almost, so that he feels less like an intruder than like an invader. This comes of hanging the hall with intimate family portraits. But there is a middle course, happily. No need to hold a guest at arm's length. None whatever to fall on his neck and weep down his back. A gracious reception, at once cordial and dignified, expresses itself in pictures a bit impersonal, but joyous in subject and prompting the inward exclamation, "What a lovely, inviting place! I am glad I came." Just which pictures those are, rests with you. It is only on doormats that people print "Welcome," and plague take them!

Again, what feelings would you instill in a guest when you tuck him away for the night? Storms at sea, Rheims Cathedral in flames, Charlotte Corday on the scaffold, the slaughter of the innocents (you know that style) may bewitch a ferocious and blood-thirsty guest by day, but at bed-time, hardly! A mortal going to bed will not necessarily demand a panorama of other mortals going to bed, yet the world is so constituted that he wants to be soothed. Soothe him.

THE SPIRIT OF IT

Why not? It is easy. Sheep seldom rouse a man to thoughts of battle, murder and sudden death. A mother and babe will not suggest carnage. Neither will still life, or an untroubled, moonlit marine or an enchanted idyl of the forest. In their presence he can "wrap the draperies of his couch around him and lie down to pleasant dreams" without fumbling for a six-shooter beneath his pillow.

Here you protest, perhaps, "but, man alive! I am not rigging this abode of bliss to tickle outsiders. I want it to express me." So be it. You can't help its expressing you. Personality, like murder, will out. In my student days I belonged to a ghastly quartette, who toured the long suffering villages round about, and put up one night in a house adorned from top to bottom with cattle-pieces. Cow in the parlor. Cow for supper. Cow on the very stairs. I slept with at least five Alderneys, a Jersey and two "Hollisteins." As my host turned out



Don't hang pictures on a patterned wall paper. Wood makes a charming background. So does grass cloth in dull tones; in general, the duller the better



An exaggeration? Not a bit. Some folks think that pictures were made to hide walls, and act accordingly. They rush in where artists fear to tread, and the result is a gigantic nightmare

to be a drover, what more expressive? And yet I could have wished him other interests in life, and I surmise that you, with a personality rather varied, at a guess, will encounter no great difficulty in making your arrangement of pictures as hospitable as it is individual. At all events, there remains the den—joyous thought!

PICTURES AND IMPRESSIONS

Have your fling there. Be devilish, if you like. Go in for bulldogs, pugilists, show-girls and the Old Scratch himself. Be pious, if you like, with a wet lady clinging to a cross on a rock. Be a highbrow if

you must, and frame an autographed similitude of Herr Doktor Heinrich Karl Otto Johann von Dummkopf. Let it be understood that all persons entering that den do so at their own risk.

In a way, the library, too, is yours, though still a library and therefore inviting meditative leisureliness and rumination. The place for things classic, things suggesting study or recalling travel, things literary, architectural, historical. The place for your Napoleon, your Cromwell; for Dante, Ruskin, Stevenson and Tyndall; for Giotto's tower, the Coliseum, or Ann Hathaway's cottage. If you entertain in your library, it is less as a rollicking blade than as a gentleman and scholar. Your friends expect just that.

The point, then, is all along to think definitely what impression you want your house to give. In the hall, a dignified cordiality. In the drawing-room a spirit of sunny relaxation. In the living-room a more personal note. In the dining-room festivity. In the library, a quiet reflectiveness. In chambers, serenity. Something of a philosopher Maisie must be, if you leave it to her, but then, is she not something of a philosopher already? In dress,

say, and manners. She will no more wear skit-tish pink and yellow at a funeral than hum the Dead March at a wedding. Reason with Maisie. Tell her that hanging pictures requires at least that degree of tact and perhaps several dozen times as much, for all you know.

AS TO ARRANGEMENT

After considerations of feeling, the problem of design. How to place the pictures, once you have chosen the right ones for the room? Put them in rows? Too stiff; the eye resents things in rows. Hang them at random? It will look foolish. Arrange symmetrical groupings—a big picture, with a little one at either side, like a suburbanite out walking with his young? Silly! Then in heaven's name, what? Mr. Hazard declined to dogmatize. Too much depends on color, shape,

frames and the wall. However, he dropped hints. A long row of pictures, with a large one in the middle, two smaller ones at the sides, and then two large ones at the ends will not appear stiff. Pictures hung apparently at random may yet give the effect of a coherent, harmonious fabric. Seek order, or at all events the impression of order, but without obtrusiveness. As elsewhere, the highest art conceals art. And now a few "Don'ts" that are briefly to the point.

Don't hang pictures so close together that the eye, focusing on one, takes in another.

Don't hang a picture too high, especially

(Continued on page 62)

AN AMATEUR'S GARDEN IN A SHADY PLACE

The Experience of a House & Garden Reader
Who Made a Wilderness Backyard Blossom

MARGUERITE H. FISHER

I HAD a problem, a real garden problem: to grow flowers under big, overhanging trees in the suburbs of a large city. Perhaps, after all, "backyard" would be a better term than garden, for that is about what it was when I began. Three large maple trees stood in it, casting such broad shadows that the sun could peep in only early in the morning and late in the afternoon. Not a promising outlook for flowers, but flowers I must have, circumstances to the contrary notwithstanding.

First I read books and studied folders until my brain was in a whirl, but theories didn't seem to work. There would be lists of flowers for shady places, but most of these mentioned wouldn't grow. So I just plodded along until at last my garden does show some signs of beauty, and I have had flowers to pick from early April.

There seemed to be two very shady spots—spots that were bare all summer. But, of course, you realize that early in the spring before the leaves come out these spots are sure to get the sun. There I planted bulbs—planted them in the fall. I had read that by scattering crocus bulbs and planting them where they fall one could achieve a far more artistic effect than by



Although the iris does best in a rich, well-drained soil with full exposure to the sun, it is readily acclimated to a dry location in shady places

planting in rows; so I treated all my bulbs that way. I had purchased white tulips, narcissus, white, lavender and yellow crocuses—not many were needed, and in April my usually barren spots were the beauty spots of the whole garden.

There is a plant, very nearly a weed, but beautiful—eupatorium—that comes in blue and white and grows about 3' high. It will grow anywhere, even right next to a tree or under an arbor, and bloom profusely—in August. It makes a clump of fine green leaves from early spring, and looks so prosperous and healthy that you never dream

getting back to Nature itself would be a way of getting at some shady flowers, and so I went into the woods early in the spring and recognized the wild azalea. I transplanted it just before the leaves came out and took plenty of root and root soil with it. It grew in very shallow soil—in fact, almost on the rock itself—and so when I planted it I dug quite a hole and filled the bottom with a basket of stones, which, by the way, I always save, as there are many plants that need drainage systems under their roots. And so my azaleas never stopped growing at

(Continued on page 58)



Feverfew (Chrysanthemum Parthenium) thrives in shade, a flower vagabond, a runaway from the cultivated garden



The eupatorium—this is var. purpureum—will bloom anywhere, even next to a tree or under an arbor



Anemone Japonica is a useful species for the flower border. It does well and blooms splendidly in shade or partial shade



Ugly features in the foreground completely destroy this picture of river and distant hills. There is only one remedy—screen them off with shrubs and trees



Here the problem is solved. It was completed in one season; not so unusual a feat in these days of moving large trees and creating wooded estates over night

SHRUBBERY AND THE GARDEN PICTURE

Screening the Objectionable and Framing the Pleasing Views
How to Buy Trees and Shrubs—Necessary Planting Data

LEONIDAS WILLING RAMSEY



PROPERLY PLANTED
When properly planted the roots are spread out

THE perfect laying-out of the grounds with shrubs and trees is a matter of rather specialized knowledge. One must be familiar with the habits and requirements of the plants, know the general principles of arrangement, and be able to make the whole scheme harmonious. These things are a part of the service which the landscape architect renders, but which the amateur need not fear to attempt on his own account, especially if the space to be treated is not too extensive.

One of the commonest faults of the beginner at this work is the tendency to select

shrubs which have some peculiar or flashy characteristic, while overlooking the best common ones. This should not be done, for in landscape gardening the cheaper shrubs, provided they are of good stock, are the most desirable and satisfactory. The high-priced imported varieties must be pampered, and they are seldom suited to our climatic conditions. Variegated shrubs, weeping trees and other freaks seem to have an appeal to the public taste, when less ostensible plants would be more suitable and easily cared for. Of course, there is a place for such sorts, but they should not comprise the greater part of the garden, their best use being as accents and for variety.

One salient fact should be borne in mind when plants are selected for the place, and that is, that the general effect is the thing to be sought after; the individuality of the plants should be lost in the harmony of the

whole scheme. Many flower lovers seem to be near-sighted, seeing only the specimen plants and losing perspective of the place in general. This is also true of those who develop flower beds with no respect to their surroundings, laying claim to beauty because color is predominant and because there may be intricacy of detail in the planting. The sketches and paintings which give us the greatest satisfaction are those which have harmony in color and design—the drawings of intricate detail only have long been discarded by the critic.

SUGGESTIONS FOR BUYING

When purchasing plants do not buy from a traveling nurseryman unless he is a bona fide representative of a well-known concern; and no matter where the stock is bought, do not try to bring the nurseryman down in his price, for there is a great variation in nursery stock and you will probably get just what you pay for. Although the heights and ages of the plants may be given, it is very easy to supply high shrubs with no body, and in the case of trees the diameter may be specified and a poor specimen substituted by the nurseryman. After all, he must sell his second-grade stock, and that will be just what you are paying for should you try to bring him down in his prices. Of course, I am now speaking of the average small nursery—not the well-established house with a reputation to live up to.

When sending in your order, ask that it be looked over and substitutions made for any plants that might be unfavorably affected in your territory or not indigenous to it. The general nature of the plants which you order will be understood, and you will probably get the kinds you should have.

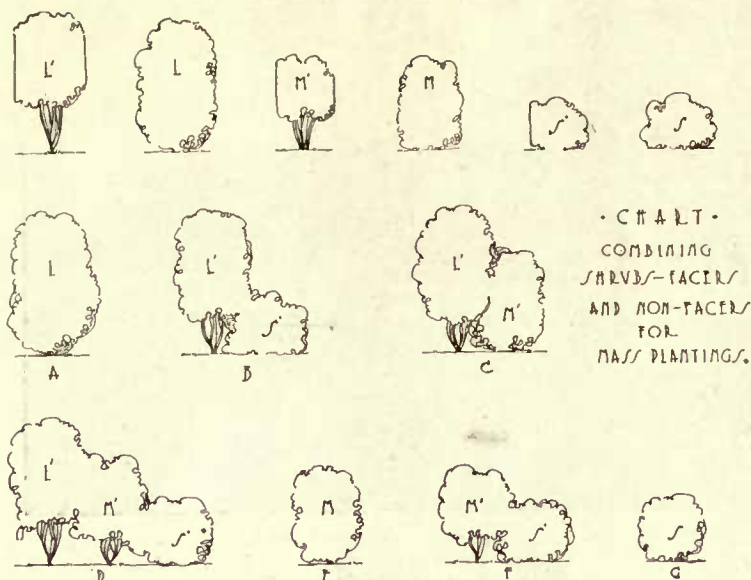
Most nurseries will not guarantee their stock unless a percentage of the total cost is added. One well-known firm charges an additional sixty per cent for planting and guaranteeing the stock, while some others figure in the guarantee and planting on the

original cost. At any rate, the nurseries are carrying the insurance on your shrubs at a profit, and if you have your choice you might as well be the gainer. You can depend upon the success of from ninety to a hundred per cent of the stock if planted under the best conditions, and if the season is good. Often none of the stock dies, while in other cases the loss is very heavy; this can generally be traced to the planting and care. From a psychological standpoint it is poor policy to guarantee plantings, for the purchaser has a tendency to neglect the stock. It will be better for him and for it if he has no promise to fall back on and so shirk his responsibility.

Before the final selection, two drawings should be made: one, a general ground plan with all areas located; the other showing the shrubs and trees in elevation just above the ground plan. In this manner the heights and character of the things may be more easily studied and the sorts which are desired easily decided upon. Unsightly views should be sketched in on the elevation so that trees may be properly placed. A knowledge of the characteristics of the different shrubs is essential to making a good planting plan, and the best books and nursery catalogues should be carefully studied and each shrub placed for its significance outside of height, breadth and facing qualities. When the planting plan is completed, it should be duplicated so that there will be a copy on hand at all times.



POORLY PLANTED
Poor planting does not give the roots feeding room



The nurseries class shrubs and trees as large, medium and small. This should be taken into account in sketching the plan for mass planting and in ordering

Shrubs should be ordered by their age and height, especially should the height of evergreens be given. The heights should be specified so that when the planting is completed it will be uniform. I have often seen arrangements with the larger plants in the front and the small ones in the rear; this looks unnatural, even though the plants were properly selected and their inequalities to be remedied by time. Shrubs seldom get too old to plant; the tendency is more and more to plant for immediate effect.

All catalogues designate shrub sizes, listing them as either large, medium or small, or by the abbreviations L, M, and S. Large shrubs may require a facer or they may not; medium ones may be facers or non-facers, while the small ones may be used alone or as facers. When a narrow planting of the large kind is needed it may be as A, B, C or D, according to the width of bed desired; in the case of medium-sized plantings, either E or F may be used as the width of bed demands. Depth is given by the addition to either height according to the width desired.

THE ACTUAL PLANTING

In plantings to be seen at a distance, trees are often used in the same manner. Shrubs should be planted just far enough apart so that at the medium stage of their development they will form a mass. Often, when an immediate effect is desired, they are placed closer together than is usually the case. No set rule can be made as to the distance in planting, and the plants must be known to a certain degree in order to space them properly.

As soon as the plants arrive they should be heeled in. This is done by digging a

trench and placing the bundles in it, one after the other, and covering them with earth. In this way the shrubs are kept damp until they are needed, and when planting is commenced they can be more systematically handled. Shrubs and trees should be damp until they are planted in their permanent holes; they should not be exposed to sun or wind.

Instead of digging individual holes at once, the beds in which the shrubs are to be planted should be spaded up and such fertilizer added as may be necessary. Then dig the holes larger than the spread of the

roots and with enough depth to allow for the addition of black dirt, if necessary. The roots should be examined and any bruised ones trimmed, while all the long roots are clipped at the ends. This should be done with a sharp knife, as pruning shears often

too, that your feet do not touch the shrub, else it may be barked and die.

Now water the plants and fill the holes with loose dirt, which will act as a mulch and hold the moisture in the ground. The water will assist in firming the dirt around the roots and the shrub should do well. If planted in the winter they should be handled as described, but the bed should be mulched with well-rotted manure, leaves or anything that will form a good ground covering. When manure is used it may be spaded-in in the spring; the mulch, however, is used to prevent alternate freezing and thawing in the spring, which is disastrous to plantings.

SUBSEQUENT CARE

In transplanting a tree or shrub, the fibrous roots which supply the plant are left in the ground, thus naturally weakening the specimen. For this reason the plants should be pruned down to about two-thirds their original size. All dead branches should be removed and the natural form preserved.

During the summer daily watering is unnecessary; about twice a week is sufficient if done thoroughly. The soil in the border plantings and around the trees should be loosened every week or ten days; not deeply, but enough to make a mulch which will conserve the moisture and allow the roots to get the air which they should have. The beds should be worked the day after they are watered.

The subject of selecting definite sorts has purposely been omitted here, for it is one which really deserves an article to itself. Nearly everyone who is at all interested in gardening matters knows the general appearance of a few of the best standard species, and this knowledge, together with a study of some of the large nursery men's catalogues, should be sufficient for a start in the right direction. Once so started, there will open out a field of delightful study and experimentation. And of what interest would landscaping be if it were all done by rule of thumb and assured? Uncertainty is half the fun.

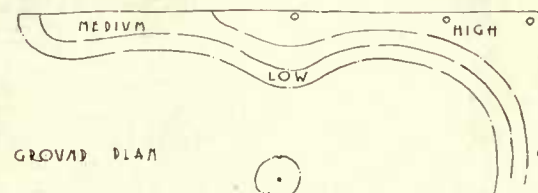
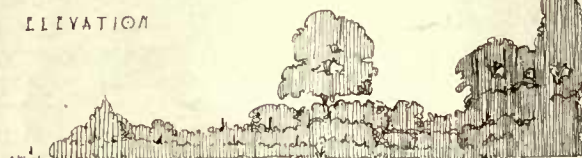


A planting such as this defeats its own end. Its outline is jagged, freaky and flashy. The plants have been chosen for their individual uniqueness and not for their merit in massing

bruise and otherwise injure the roots.

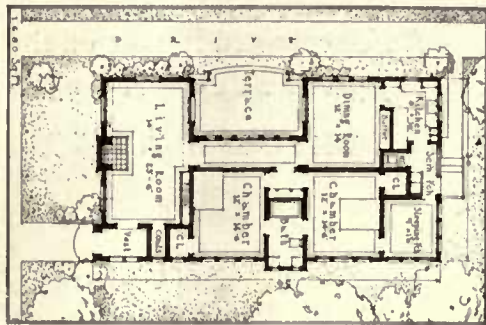
With everything ready and good dirt in the bottom of the hole, set the tree or bush in the center, straighten out the roots and put in some 4" or 6" of good soil. Move the tree up and down until the dirt is filled in all around the roots; then step in the hole and tamp it thoroughly with your feet. If airholes are left around the roots the plants will seldom succeed, and if planted in the fall it will be killed during the winter. Do not crowd the roots in a bundle, but allow them to assume their natural position. Do not be afraid to pack the soil firmly around the plant, for it will get along far better then than otherwise. Take care,

ELEVATION



Ground plan and elevation sketches always help to visualize the planting in position, and prevent mistakes in the actual work

BUILT TO SUIT LIMITED INCOMES BUT UNLIMITED TASTES

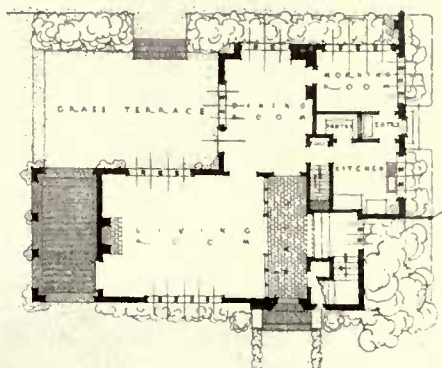


Walter S. Davis, architect

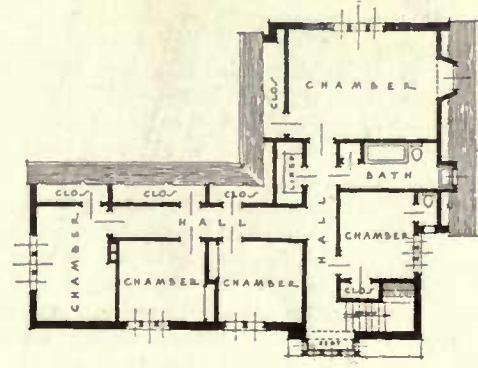
Of recent years designers of bungalows have sought to adopt various types of architecture to the one-floor limits. In this California home the Dutch farmhouse type has been used successfully. Walls and roof are shingled. Accommodations are made for a large living-room, dining-room, kitchen, two chambers, bath and sleeping porch with large attic store rooms above. When fully grown the planting will make the terrace more private. Cost, \$3,000



Bloomgood Tuttle, architect



Few houses of moderate size and cost approach the above for individuality of design and livableness of arrangement. It is of stucco along English lines, embodying many meritorious details. All timber work is solid, hand-adzed and stained. Windows throughout are casements, the bay window over the entrance being leaded. The plans show a large living-room, dining-room, morning-room, kitchen and paved porch on the first floor, and fine chambers and bath on the second floor. A garden is designed to extend to the rear of the property with a garage reached by a drive through the latticed gate shown to the right of the house. Cost, in New York, under \$9,000





Courtesy of F. Louis Hauptner

When you forget that he suffers from musical comedy and cartoon record, you begin to be fair to the dachshund. He is a sober and intelligent animal and, as a sporting dog, boasts an enviable reputation

IF there was ever a good little dog that must labor heavily under the weight of own reputation, that dog is the dachshund. His reputation is not wicked, like the bull terrier's nor savage, like the English bulldog's or the bloodhound's. He is not credited with being either a snappish dog, a dull dog, a tramp dog, or a delicate dog. Far worse than all these, he is crushed under a comic reputation. That is his tragedy, and only familiarity will banish it.

To be popularly described as "a half of a dog high and a dog and a half long": to be jocularly recommended as the ideal dog to live in the long halls of a city flat; to be caricatured in the most grotesque exaggerations in all the comic weeklies of two hemispheres; to be the butt of the low comedian's wit on every stage—these are the things of which the dachshund's reputation has been made. This is indeed a terrible thing to live down, and, not unnaturally, the dachshund is not nearly so popular a dog as he deserves to be, for in real life he is not at all like the funny little beast of the jokes and cartoons.

IS HE AN ANGLO-TEUTON?

Few people suspect it, but the real dachshund is pre-eminently a dog of good sense and fine sensibilities. He is not a clown or a half-wit, but quite the reverse, a somewhat sober and remarkably intelligent animal. The outstanding feature of his character is undoubtedly his deep and faithful affection for his master or mistress, but he is not lacking in other recommendations. His reputation as a silly, comic-valentine sort of a dog is nothing more nor less than downright libel, for he is "all dog."

Of course, he owes his reputation to his looks, and for the worst exaggerations in his type, as we know it, he is in the main indebted to English fanciers. In Germany, his fatherland, the dachshund is first of all a terrier; in England, on the other hand, he has been bred more and more away from the terrier towards a hound ideal. The Anglicized dogs are at a distinct disadvantage. In his native land the "dachs," as he is affectionately called by his friends, must do the work that in the rough Scottish country developed the hardy, short-legged Scottish and Dandy Dinmont terriers. Like them he is called upon to go to earth, to dig out foxes and badgers, two formidable foes underground, and from all reports he does this work well. His very name translated means "badger dog," and though no one knows better than the English breeders that it takes a terrier, and a plucky, active terrier, to tackle Master Tod or Master Brock, they have made the mistake of translating "*hund*" phonetically into "hound." Certainly a badger hound is a ridiculous sort of dog to develop.

Like as not this is the root of the dachshund's troublesome reputation. The past ten years there has been a gradual return, both in England and the United States, to the true German "badger dog," but our typical dachshund has been a heavier dog, with more crooked front legs and quite a different stamp of head, a dog who has lost much of the strength, speed and activity of his German ancestors.

I can testify from experience that the dachshund of the English type is not a success as a hound. I have seen a couple work in the field, and the little cottontail rabbit was literally able to run circles about them and sit at her ease on the hilltop while they fumbled over her twisted trail. I have talked with friends, however, who have shot the big, strong German hares before German dachshunds, and they tell



Photo by Beals

A winning team owned by Mrs. T. D. Erhardt, of Southampton, L. I., a group with good lines—fine muzzles, proper ears, and deep broad chests

a very different story. The German hare is faster than the American rabbit, and the only explanation is that the German dogs have great speed and more stamina than ours. This explanation is due the dachshund, because, although we do not use him as a sporting dog, still many a joke is cracked over his hunting capabilities, and there are quite enough jokes made at his expense without these unfair slurs.

ONE HUNDRED PERCENT VIGOR

About a score of years ago the dachshund as a pet enjoyed quite a season of popularity in England. Since that time, however, he has given way to smaller dogs, notably Pomeranians and Pekinese spaniels, and no stretch of imagination or prejudice in his favor can make him generally popular. Many less worthy dogs are more widely fancied. He has, however, always had his coterie of faithful friends who find it hard to understand why so delightful a house-dog should win such scant favor. He has all the advantages of convenient size that the toy dog has, without making the sacrifices to vigor and hardiness that

HANSEL, GRETEL & CO.

An Uncensored Report on the
Hyphenated Hound

WILLIAMS HAYNES



the very tiny animals often must make. He has much of the terrier's sharp intelligence and tireless energy, tempered with a more gentle spirit and a greater affection. His habits are neat and clean and he is not a barker. He seems to have a natural aptitude for learning tricks. Alert to sound the alarm and plucky enough, if need be, to rally to the defence, he is a good watchdog and a sturdy, capable gentleman.

It is as the children's companion, however, that he is at his very best. His intelligence and his chummy disposition make him a capital playfellow. Affectionate, faithful, and patient, he can be trusted to take with almost infinite good nature the severe handling that the youngsters are apt to give their animal playmates, and he is big enough and strong enough to stand this strenuous treatment.

Though a dog of very marked physical characteristics, the dachshund baffles description. The general impression that he should give is that of a more active, more alert dog than one is apt habitually to picture him to me.

HERE ARE HIS POINTS

He should, of course, be decidedly long and low: the longer and lower, the better, provided, as the German Standard of the breed expresses it, "he appears neither stunted, awkward, incapable of movement, nor yet lean and weasel-like." He should impress you, then, as being first a sound dog, strong and quick in his movements, and next as a very intelligent dog. His head is carried pertly, often tilted on one side, and his expression is keen and almost quizzical especially when the ears are raised in attention. The correct head is long and rather wedge-shaped with as little stop, or dent between the eyes, as possible. The muzzle should be fine. The ears should not only be long, but broad also, the forward edge lying close to the cheek.

The chest is very deep and rather broad with a breastbone that sticks out prominently in front of the forelegs. These forelegs, while less straight than those of the Scottish terrier's, should not be so bowed and broken-looking as one often sees, for such a front seriously checks the dog's activity. Great depth of brisket, combined with a nice spring of rib, give the typical dachshund plenty of room for heart and lungs, and broad, muscular hindquarters supply the driving power necessary in a true sporting dog. His digging tools, the front feet, are large and equipped with strong nails that must point evenly inwards, in order that, when digging, he may cast the dirt out and to the side rather than piling it up under his belly, in the way of his back feet, as a straight-fronted terrier is inclined to do. The hindfeet are smaller, but with

(Continued on page 56)



SEPTEMBER 1916

Morning Star: Venus

Evening Star: Mars

SUNDAY	<p>This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in the performing of garden and farm operations</p>	<p>3. 11th Sunday after Trinity. New lawns should be sown early this month. Do not sprinkle to hasten germination; it is better to wait for a rain. Prepare the soil properly.</p>	<p>10. 12th Sunday after Trinity. Perry's victory. Lake Erie, 1813. You can sow a large batch of lettuce now; use the large heading type. These plants require protection from late frosts.</p>	<p>17. 13th Sunday after Trinity. Do not let the roses suffer for water if you want fall flowers. Fertilize with bone meal or liquid manure and keep in good condition.</p>	<p>24. 14th Sunday after Trinity. Start saving all the heavy wrapping paper, burlap, bags or other materials that can be used in protecting plants from frosts later on.</p>
MONDAY		<p>4. Labor Day. Peonies can now be transplanted. This is one of our best perennials and deserves more attention. Old plants should be lifted, divided and replanted.</p>	<p>11. Full Moon. U. S. Constitution ratified, 1788. If you haven't already done so, take cuttings of all bedding plants such as geranium, coleus, allysum and verbenas.</p>	<p>18. The asparagus bed should be thoroughly cleaned, every weed destroyed and the plants sprayed with poison if there is any indication of the beetle. An application of salt is advisable.</p>	<p>25. Fall vegetables should be cultivated and cared for just the same as earlier in the season. Beets, carrots and other crops intended for winter use should be watered during dry weather.</p>
TUESDAY		<p>5. If you haven't sown any cover crops in the orchard, you should do so at once. For heavy soils use rye, buckwheat or millet; for light soils use crimson or red clover, soy beans or vetch.</p>	<p>12. Celery to be of good quality must grow rapidly; if it gets a check it becomes tough and stringy. Keep it well watered and feed frequently with liquid manure or fertilizer.</p>	<p>19. Pres. Garfield died, 1881. Do not neglect to sow a lot of annuals for greenhouse work. Nicotiana, stocks, mignonettes, clarkias and nearly all annuals can be forced.</p>	<p>26. It is a good practice to sow rye, clover or other cover crops in bare spaces in the garden. You will be surprised how much this will improve the ground in appearance as well as productiveness.</p>
WEDNESDAY		<p>6. President McKinley shot, 1901. Mulching during continued dry spells is very important; a dust mulch or pure sand is splendid if used almost 2 inches thick.</p>	<p>13. Don't let bulbs for forcing lie around and dry out. Plant them as soon as possible, using pans or boxes and burying hardy types out-of-door. Place the tender varieties in a frame.</p>	<p>20. Ember Day. The walks, flower beds, shrubbery borders and like places should be given a final clean-up. Edge the borders and get the weeds out, so that everything looks neat and orderly.</p>	<p>27. Start to map out now any changes to your grounds. Get it staked or marked out and the ground prepared; next month you can start planting in earnest, especially with the bulbs.</p>
THURSDAY	<p>When all the gay scenes of the summer are over, The autumn slow enters so silent and sorrow. —Alexander Wilson.</p>	<p>7. Chinese Revolution began, 1911. At all times cultivate frequently, but at this season the ground bakes and cultivation is more necessary than at any other time.</p>	<p>14. Duke of Wellington died, 1852. If you haven't any parsley started in the frames, lift roots from the garden. They will be found satisfactory for forcing.</p>	<p>21. St. Matthews. A number of plants for the greenhouse should be potted and placed indoors, such as bouvardia, stevia, etc. Antirrhinum, mignonette, etc., should be benched.</p>	<p>28. Cucumbers, beans, tomatoes, cauliflower, radishes, lettuce and spinach are very common forcing vegetables and should be started at once. Sow successionally beans, cauliflower, etc.</p>
FRIDAY	<p>1. Sun rises 5:27; Sun sets 6:33. Take a chance on sowing peas a couple of times this month; with favorable weather you will have worth-while results.</p>	<p>8. Galveston tornado, 1900. Violet plants must be moved in the frame or greenhouse this month. A good rich soil is essential, and a temperature of 45 degrees at night.</p>	<p>15. W. H. Taft born, 1857. The dahlias require a little attention at this time. Light applications of liquid manure or fertilizer are recommended.</p>	<p>22. Ember Day. If you have a bed of fall anemones, you must start feeding them now. Liquid manures are preferable. If you haven't any of this class of plants, get some.</p>	<p>29. Michaelmas Day. Bulb planting out-of-doors will soon be on in earnest. Have you prepared the soil and ordered the bulbs? If not, it is not too early now to start.</p>
SATURDAY	<p>2. Sedan capitulated, 1870. Go over all hedges and give them the final clipping for the season. All individual plants that are being shaped should also be attended to.</p>	<p>9. The larvæ of a number of moths and other insects are troublesome at this time. You can use poison excepting on cabbage or like plants which require tobacco or kerosene sprays.</p>	<p>16. Keep cutting grass just as long as there is any growth. Some stop cutting now and cause a lot of extra work in spring, as well as a very unsightly lawn during the whole autumn.</p>	<p>23. Fruit should now be ripening. Do not allow pears to ripen on the tree, but pull them when they are still firm and ripen in dark dry places. Good fruit well stored will last a considerable time.</p>	<p>30. Lord Roberts born, 1832. Sun rises 5:55; sun sets 5:45. During this month there are a number of Agricultural Fairs held. Visit one and see what other people are doing.</p>

Season of the mists and mellow fruitfulness
Close bosom friend with the maturing sun.
—John Keats.

"September blowes softe
Till the fruit is in the loft."

Yuma, Arizona, leads the U. S. Weather Bureau stations for highest temperature, with a mark of 120° F.

SEEN IN THE SHOPS

The addresses of shops where the articles shown on these pages can be purchased will be gladly furnished on request. Or purchases may be made through the HOUSE & GARDEN Shopping Service, 440 Fourth Ave., New York City



The latest word in parrot cages is metal, handmade and treated with a "fired in" enamel that may be given an oil color decoration—to suit the color of parrot!—without refiring. Plain, \$27; decorated, \$30



The individual casserole always adds interest to the table and expedites the matter of serving. This type has earthenware lining and cover set in silver plate. '85 cents



For light as well as decoration comes this Elizabethan candle stand of hand wrought iron. It stands 5' high and is especially good for alcoves and corner situations. \$20

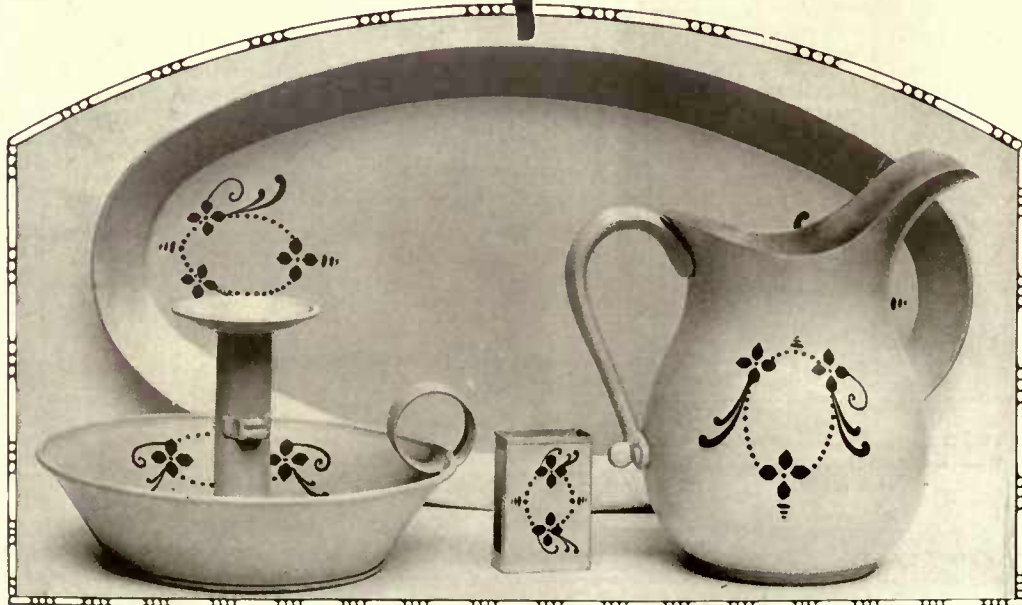
To conceal the various water bottles, etc., that are always in the way comes a rubber-lined case on a wooden frame covered with cretonne. It fastens with convenient snappers and may be had complete for \$3.50



Wreathes of roses and stippled gold to match them form the decorations of this French Fayence oval basket. 11" long, 7" high. \$12



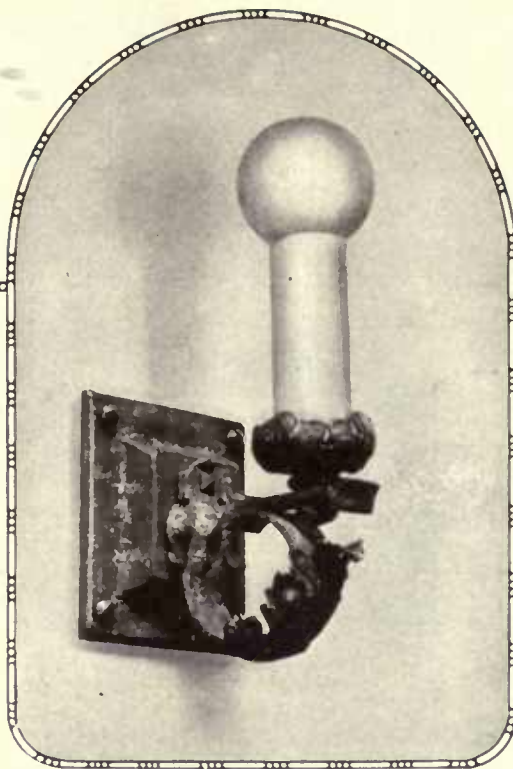
From a stained wood base grows this pond lily with rubber leaves that hold the twine. 6" long. Complete with twine and scissors. \$3



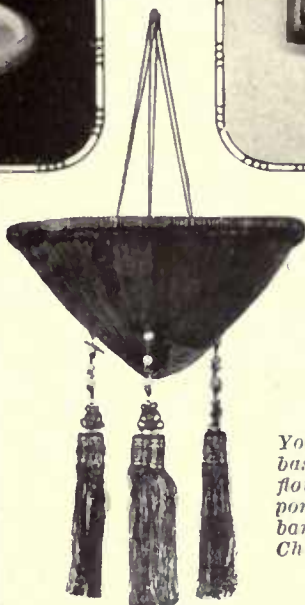
For that country house guest room—a bedside set of "fired in" enamel. Candlestick decorated, \$3; plain, \$2.25; match box, decorated, 90 cents; plain, 55 cents; tray, decorated, \$4.50; plain, \$2.85; pitcher, decorated, \$6; plain, \$5.75



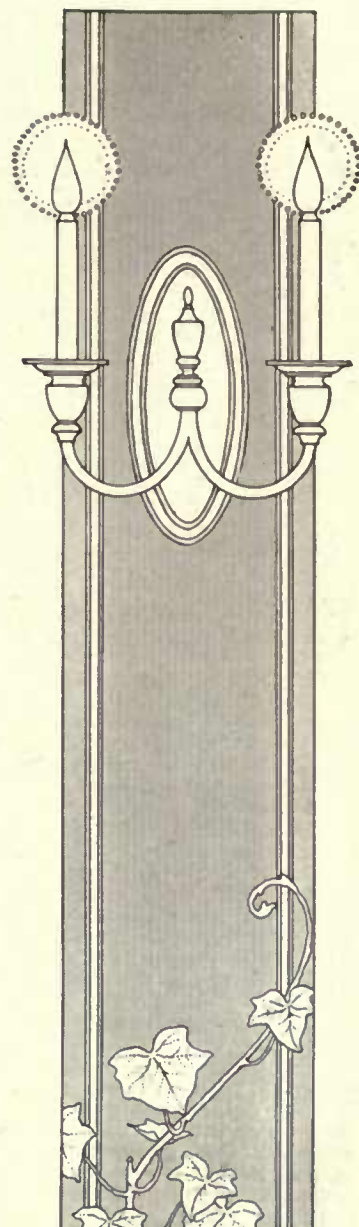
Matsie's wooden skirts flare over the tumbler top and keep the water covered. She also has a coaster at the base. In pink, blue or yellow. 7½" high. \$2.50



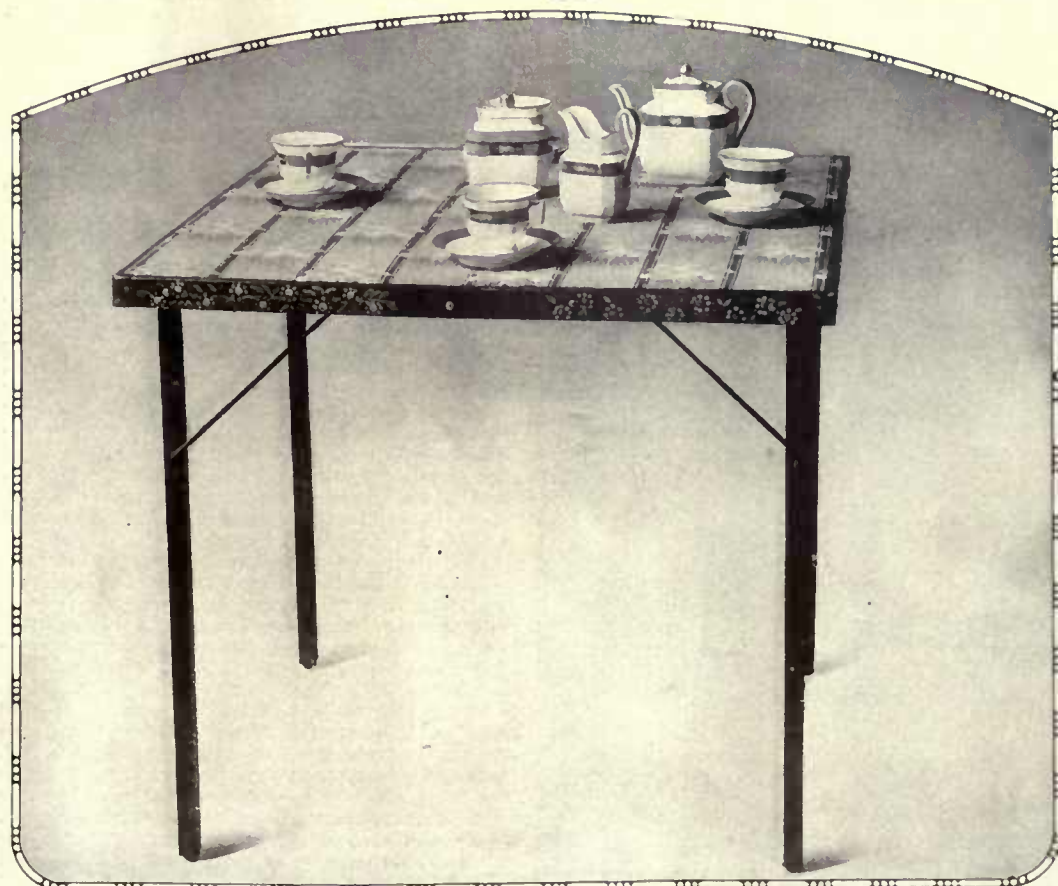
Suitable for living-room or hall is an electric bracket of Swedish iron with gilded leaves and a white metal candle. To be had also in antique brass or copper. \$10



You may use this Chinese basket either for ferns and flowers, or hang it up for a porch lighting fixture. Top band in green, yellow, red or Chinese blue straw with tassels to match. \$2.50



Whether in hall, living or dining-room, this Colonial bracket would prove decorative. It is finished like an old sperm oil lamp in Colonial bronze. \$15



Among the many folding card tables is one of black enamel wood painted in an attractive daisy design and having a top of colored damask or striped with black. \$10



Used for fruit or merely as a decoration this alabaster compote would find a place worthy its finely executed lines. 10" wide and 9" high. \$8

YOUR ALL-YEAR GARDEN

Are there any flower or vegetable garden problems or plain questions which trouble you? We shall be glad to answer them if you will write us, enclosing a stamped envelope and addressing the Information Service, HOUSE & GARDEN, 440 Fourth Avenue, New York.

F. F. ROCKWELL

THE "home stretch" in garden work comes with the advent of the Scorpion in the zodiacal procession. The experienced gardener realizes that he has a great deal to do in a very limited time. It is only a question of a few weeks, or in the more northern States, fifteen or twenty days, before the first killing frost may be expected. Within that time there is much to do; and there is still a good deal of work to be done after the first hard frost for which preparation should be made before it comes.

GET IN YOUR FALL ORDERS

The very first thing on the program for September is to get in your orders for the various things that you will want to plant between now and freezing weather. If you cleaned up on your fertilizing material with this spring's planting, procure now an adequate supply of fine ground bone dust, which is a fertilizing agent that you will need more than any other for fall work. There need be no fear of buying too much, as it will keep in good condition over the winter and you will require it for your spring work and during the winter under glass.

Check up your needs and in your order include some of the following good things:

Shrubs: This is the ideal time for making plantings of all kinds of the hardy, deciduous shrubs, both flowering and ornamental. There are very few places, indeed, where a few more shrubs judiciously selected cannot be used to good advantage. Go through your nursery catalogs and try some of the splendid new varieties of the old, satisfactory standard things, known to you possibly only in their old forms. In determining the number of shrubs you may be able to use, allow from 3' to 6' space according to size.

Bulbs: Without the least doubt the spring flowering bulbs constitute the most important flowers of the early spring garden. They are neither expensive nor difficult to plant, and every place should be generously supplied with them. The various varieties of narcissi and daffodils, early-flowering, May flowering, and Breeder tulips, and hyacinths, are all handled in much the same way. Tulips are undoubtedly gaining more in popular favor than the narcissi and the hyacinths, and deservedly so. The many new varieties, espe-



The number of exhibitions held by garden clubs and similar organizations has greatly increased during the last few years. Why not help to make your own local show a big success this season?

cially among the Darwins and the Breeders, have within the last few years been revelations to many gardeners whose ideas of tulips have been formed from memories of their younger days. It is not necessary to buy these by the hundred; a dozen or even six of a kind will give very satisfactory results, especially on a small place.

When you are sending in your bulb order include a few dozen extra bulbs which need not be of the fancy, high-priced sorts, but the old, reliable varieties for forcing. The work of putting these in pots or bulb pans and keeping them in a dark, cool cellar or a deep cold-frame for some weeks will not be great and it will mean for you a constant supply of flowers through late winter and early spring by merely bringing them into the greenhouse or house where favorable conditions of temperature and moisture can be given them.

Fruit Trees: If you can get at the work in good season and do not live too far north, so that the fall planting of fruit trees is safe in your vicinity, now will be the best time to get that job out of the way. If you have any doubt as to trying fall planting or not drop a line to your State Experiment Station and ask for their ad-

vice. They can also give you valuable suggestions as to what varieties to order.

The enthusiastic and efficient gardener always has glass under which to continue his gardening after Jack Frost has taken possession of his hills and trenches in the open; usually the gardener's skill can be judged by the amount of "glass" he keeps. No place is too small for a frame or two, or a small greenhouse. Get busy with your frames, new or old, selecting a place for and putting in the former, or repairing the latter. It will be much better if they can be placed and allowed to settle and the manures and the fertilizers disintegrated for two or three weeks before you have to put your plants into them. Double glass sash have worked wonders for home gardens. Should you never have tried them invest in one or two and be convinced. The productive capacity of your frames will be increased to a very great extent and the work lessened.

GREENHOUSES AND EXHIBITIONS

The most recent development in the way of winter gardening has been the manufacture of miniature ready-made greenhouses, which the home gardener can easily erect with no carpentry work and with little trouble, attached to or near the dwelling house. Great ingenuity has been used in perfecting these ready-made houses and they are making possible for hundreds of garden enthusiasts the continuation of their hobby through the winter months at a considerable profit. These little houses are by no means playthings, but have proved under the test of actual operation to be a very practical proposition.

The development of the gentle art of gardening in this country has been marked by a very general increase in the number of flower and vegetable exhibitions held by various clubs and associations. It is rather difficult, probably impossible, to say which of the two ought to be called the cause or the effect, but there is no doubt that these exhibitions do a great deal to arouse interest and to stimulate intelligent thought about the whys and the wherefores of gardening of all kinds. You should do your share to make your local exhibit a big success this year.

Get a copy of the premium list of your local show early and look it over carefully to see what you may have that could be exhibited. Things out of the ordinary in which other gardeners will be interested will prove of as much value in making the affair successful as will prize winning specimens. The fact that you are yourself exhibiting will make you take a more lively and intelligent interest in all the other exhibits, thus enhancing your store of garden knowledge. In preparing whatever you intend to show keep in mind that while the awards are presumably made upon the intrinsic value of the specimens shown, neatness, cleanliness and novelty in staging or displaying your exhibits of flowers or vegetables will count for more. Above all avoid crowding your things on the show table; scores of premiums are lost through ignorance or carelessness in this simple but highly important matter.

(Continued on page 62)

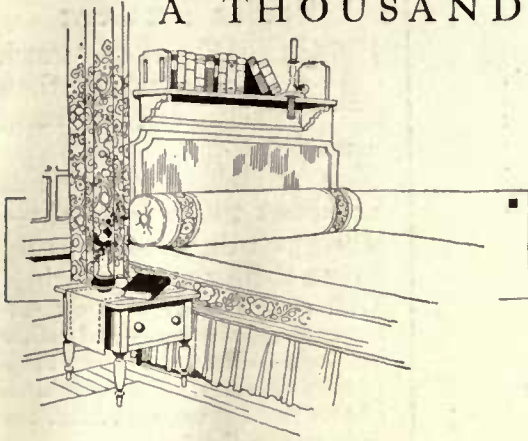


In preparing exhibits remember that overcrowding is a persistent foe to success. Neatness and cleanliness in staging are important factors in the appearance of any flower or vegetable show

A THOUSAND AND ONE PLACES FOR BOOKS

AGNES FOSTER

Order and convenience are the two rules which govern the use of books as decorations. Below are mentioned a few of the thousand and one places to put them. For further facts write Information Service, HOUSE & GARDEN, 440 Fourth Avenue, New York



Chaucer's "beddes heade" is an excellent place for guest room books. Have a candle and ash tray near

BOOKS like the Arabian Nights are always alluring, always holding a promise of something beyond and within. Be one a wise-acre or a scatter-brain, they are things that should always be at hand. We enter a library in a house, and unconsciously we compel our minds into a prim mood. We make a subconscious adjustment of mental ostentation: we wish to appear, to our own intellects, appreciative of these rows upon rows of stately volumes. But books should be nearer, dearer, more familiar, something we may fraternize with, and have always at hand.

COLOR AND RHYTHM

Books should be treated not only as things of interest, but as decorative objects. They give wonderful color tones to a room. A spot of vivid red morocco lights up a dark corner, or a long line of dark blue volumes enriches and dignifies an unprepossessing side wall. Book bindings are generally mellow in tone, and the gilt lettering and decoration give the very note of luxury often needed in a room.

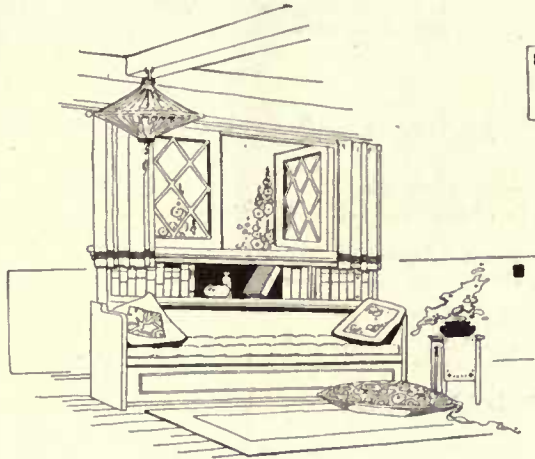
Then, too, books have the quality of rhythm. A restful library will have the books ranged in the shelves with the tallest ones on either end, and graduating down to the middle. The line is long, reposeful and sweeping. This arrangement is preferable to a jagged edge, which annoys the eye by reason of its very irregularity.

BUILT IN AND UNIT SHELVES

There are in the house a thousand and one places where books will fit in not only with our scheme of life, but with our scheme of decoration. The obvious place for books is in the library and living-room, and there are many ways in which they may be shelved. Low bookcases, 3' 9" high, running all the way around the room, are the most acceptable way to place them. The bookcases should match the woodwork of the room. The feeling is then that they are a part of the constructive background. Furniture may be placed against them, and for convenience then it is wiser to put into the more unreachable shelves the more unreadable books. A very good arrangement, if one has not enough books to go around, is to place a large reading or writing table against the long wall, in the middle, and on either side build bookcases to match the wood of the table. This is not only a convenient but a very decorative arrangement. If one writes or studies, at one's arm length on either side are the most used books. A good, direct reading light should be on the desk, and beside it an easy chair.

Another good arrangement is to have shelves built on either side of the mantel, filling up the space between it and the adjoining walls and being the same height as the mantel. Of course this is not always consistent with the height of some mantels. These low book shelves afford an excellent shelf at the top, for other objects, and generally people who have plenty of books have other interesting things, such as pottery, bronze or old brass pieces to range along the top. There is always the chance, if the lower shelves are overcrowded, to put a particularly well-bound set on the top shelf, in the middle of the space, where it will be an added ornament.

The manufactured unit system of bookcases meets a very great demand, and they are so cleverly and artistically contrived that they prove of great benefit to the book-



Above the window seat and directly below the sill will furnish room for a row of favorite volumes

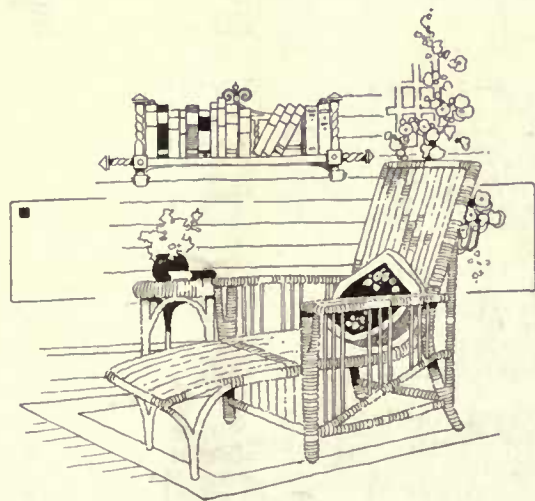
collector. Building up a library section by section, permits each new book to be properly housed. Made with a glass front the books do not get dusty and worn out, though accessible.

Very often, when we merely rent a house or an apartment, we do not wish to go to the expense of building in bookcases for the new tenant, and it is hard to move the great long shelves. Below is a very good, practical remedy for this problem. Suppose the available space is 10' long. Have three separate bookcases made, 40" long with five shelves each, the lowest one clearing the floor by 2½". These may be nailed together just enough to hold them. On the top a ten-foot board may be nailed to the three cases. This is done so that the top shelf may be unbroken. In the front at the top a strip of moulding may be nailed along the entire length. The whole thing is then stained or painted. When we leave the apartment we have only to lift up the top board and moulding which has been lightly nailed, and the cases are easily moved and re-adjusted to another apartment. A group of one, two or three cases may be had in this way.

FIRESIDE LIBRARIES

When seats are built on either side of a fireplace, a single shelf of books could be built in just above the line of one's head. A book and a fire seem to go together happily. A place for a built-in nook is under a casement window with a broad seat. This gives a little air of domesticity and invitation. The wide ledge is broad enough to protect the books below.

There are several places where books should not be placed, either from a sense of fitness or of protection. They should not be shelved on a



For the porch library could be made a hanging shelf of wicker, bamboo or wrought iron. The books would add a color spot to the decorations



Built-in fireside shelves are always useful and decorative. If possible, arrange the volumes

window ledge where dust or rain may beat upon them. They should not be put on the mantel of a fireplace, nor on a radiator. From a decorative or utilitarian point of view, they should not be put over doors or windows.

When we first get a book, I think a very good plan is to add it to the row at either end of the living-room table. Thus we are more certain to read it ourselves, and we call it to the attention of our household and friends, who always know where to look for our latest acquisition. One by one the older books can find their places on the shelves, while the new are more in evidence.

BOOKS IN BED

Books should be put in the guest room, but they should have a proper place, and the selection should be appropriate. I visit in a New England home, where on the bedside-table is arranged a pink and gold copy of Drummond's Essays, the grandmother's copy, calf-bound and gold-initialed, of the New Testament, and a small dictionary, bound in orange, gotten out by the *pater familias* as an advertisement of his book-binding leather. And below stairs there is a most exhilarating, enchanting library!

Why shouldn't we offer inducements to our guests to intern themselves in their rooms and browse through a safe and sane assemblage of books, giving us time to go about our business? In the guest room, a delightful group for the "beddes heade" could be made with a little shelf holding an assortment of books, with short "night-cap" stories, and at the end a shining brass candlestick. One can read one-quarter, one-half, or the length of the candle, but no more. In the man's guest room, such an arrangement would be a veritable boon, but I advise a tiny ash-tray at the other end of your little row of books.

In the girl's and boy's rooms a handy bookcase will have much to do with their future tastes and inclinations. We are apt to see that our pretty daughters have a dressing-table with a triplicate mirror, but neglect the book shelves. Pin-money will find a way into the bookseller's hands, and proportionally ideas and ideals will find a way into the young heads. The shelves in such rooms should not be maintained as a dumping ground for unused books from other parts of the house. Teach a child order in his own library.

STAIR AND PORCH LIBRARIES

In certain types of houses where the architectural feeling has not to be preserved, especially when the staircase is broken, panelled shelves may be set into the stairway and thus books are ready at hand. In a summer, or an informal house, such a scheme is especially feasible from every aspect.

Left out on porches, books are subject to the risk of wind and rain, and many householders strew them with magazines. A shelf for books on the protected side of the piazza, against the side of the house, would prove both a great convenience and a rather interesting porch adjunct. If the porch furnishings are of wicker, a simple set of shelves in painted wood or wicker would go well. If placed on the floor, the lower part might hold magazines. An extremely attractive shelf is made of wrought iron and hung from the wall. The other furnishings are painted wood and wrought iron, and the tone against the wall of the brilliant books makes a decidedly pleasing and harmonious color spot.



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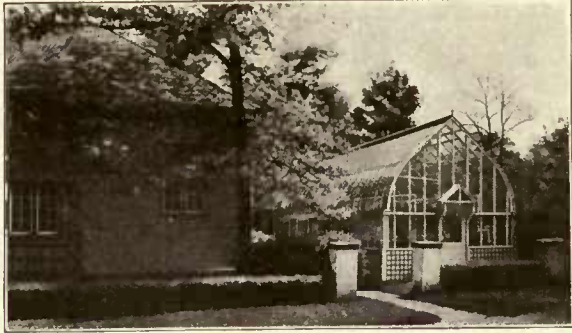
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When the Garden Comes Indoors

(Continued from page 22)



By the end of summer the average geranium has grown to about the proportions shown above. Before potting, cut back to the main stalks as shown below

This, of course, adds to the pleasure of winter gardening—the charm of "collecting." It has the further advantage of making you familiar with the requirements and the habits of growth of a large number of plants—information which will be of great value to you in your out-of-door gardening later on.

UNTHINKABLE VARIETIES

Even though it is impossible for you to make conditions as favorable as you would like, do not feel that you must forego the pleasure of winter gardening altogether. There are a number of extremely tough and hardy plants which will survive a very great deal in the way of unfavorable environment; many of the cacti for instance, and these you can hardly kill even if you intentionally tried to. They are of various forms and colors and tremendously interesting in habits as well as appearance. There is not space enough to give a long list of them here, but among those most useful for house culture are the *epiphyllums* or "crab" cacti and the *phyllocactus* varieties, of which *P. Ackermannii* is the best. Among other particularly hardy house plants are *aspidistra* with slender long leaves of remarkable toughness; the popular rubber plants (*Ficus elastica* and *F. pandurata*), which, despite their stiffness and formality, have many good points to recommend them. Then there are small size dracaenas (*Dracaena indivisa*) possessing long, narrow, recurved green leaves. The dracaenas are particularly ornamental and set off other plants to great advantage. A few should be included in every general collection. That popular old favorite, the "leopard" plant (*Farfugium grande*) with handsome dark green, yellow mottled leaves needs no recommendation. The screw pine (*Pandanus*) is not so widely known. The varieties *P. Veitchii* and *Sanderi* are both remarkably handsome and effective plants for decorative purposes.

INDOOR BULBS

You should plan to have in your indoor gardening a generous supply of spring blossoming bulbs. These cost very little and may be forced readily under ordinary house conditions. The two great secrets of success in handling this class of plants is to buy good bulbs and to get a vigorous root growth before they are brought into



light and heat to start the tops. They should be planted during the next few weeks in pots or bulb pans in a rich, friable soil to which a little bone dust has been added, and then kept in a cool, dark cellar or covered 2' or so deep in a trench or deep frame until the root growth has been made. They will require several weeks' time, but after that a continuous supply of flowers can be had from Christmas until Easter with the slight trouble of bringing them in and starting them as directed.

START THE GARDEN NOW

Possibly the mistake made more often than any other in connection with indoor gardening is that of waiting until the actual arrival of winter before making a start. As soon as you have determined what your facilities for winter gardening really are, and have decided what kind of a garden you want to attempt, you should begin at once to procure your plants and to make ready the place in which you expect to keep them. A great many of the plants you have been growing outdoors during the summer such as begonias, geraniums, heliotropes, lemon verbena, petunias, flowering maples, snapdragons (*antirrhinums*), can be removed from your garden for winter use, providing you do the moving early enough and do it with care. The usual method is to wait until a hard frost threatens and then lift the plant just as it is from the soil into a large pot, give it a thorough soaking, bring it indoors and expect it to continue to flower indefinitely with no other care except regular watering. After a few days there are signs of disastrous results;

(Continued on page 56)

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When the Garden Comes Indoors

(Continued from page 54)

more water is given and the plant, instead of being cured, is killed.

To take a growing plant up from an outside bed, and pot it for winter use, is an exceptionally difficult garden stunt. The first point in doing it successfully is to start early, so that the change may be made and the plant becomes established under its new conditions before it is necessary to take it inside. The moving from the outside open air to indoors is always a good deal of a shock to the plant in itself; when to that is added the shock of transplanting, the result is usually fatal. To give the plant every chance it can have of surviving, do the work carefully as follows:

Select your plants for the winter garden, choosing, if possible, the youngest and most vigorous specimens, even though they may be considerably smaller in size. Cut back severely the growing wood: there will be good material for cuttings, but if you cannot utilize it that way, remove it just the same, though it may seem at the time a needless waste of flowers and buds. In the case of begonias, geraniums, and other rather soft wooded plants, there should be little more than a stump or skeleton of the plant left. Water the soil about the plant thoroughly, and with your lawn edger, or an old long bladed knife, make an inward slanting, semi-circular cut, a few inches from the root. This will sever about half of the roots of the plant, with the result that in a few days' time a great many small new roots will start from the root-stubs which remain. After a week or so, complete the cut, making a complete circle about the plant. This circle should be in proportion to the size of the pot to which the plant is to be transferred; about the same number of inches in diameter. In

potting, use a rich garden loam, with a little bone meal added. Pot firmly, using a small tamper to get the soil down firm, and be sure to "crock" or drain all pots bigger than 3". After potting, give them a thorough watering, and then keep the plants in the shade, giving little water, for a week until growth is well begun.

All this may seem like a good deal of "fussing" over a simple job, but if you will try part of your plants this way, and part in the usual way, you will see that it is well worth while. If you do the work at once, your "renovated" plants should have two to four weeks in which to grow and wax strong and vigorous for their winter's work indoors, before it is necessary to put them inside.

Many of the plants used for porch and window-boxes, or vases and urns, may be handled in much the same way to give good winter results. In this case, however, the root-growth will have been much more confined than in a bed, and they usually can be merely lifted out with a trowel and potted; but even these should be trimmed back rather severely, as directed in an earlier paragraph.

So much for the "home-made" plants for your indoor garden. But there will be other things which you will want, and will not be likely to have unless you have had a considerable winter garden before. These include many of the plants already mentioned, and in addition a number of the hardier palms and ferns, such as *Phoenix Roebelenii*, *P. Rupicola*, *Cocos Weddelliana*, very light and graceful, and particularly effective with other plants; *Kentia forsteriana* and *K. Belmoreana* among the palms; and *Scotti*, *Whitmani*, *Scholzii*, *Roosevoti*, *John Whitman*, and *Glory of Moordrecht*, among ferns.



Hansel, Gretel & Co.

(Continued from page 46)

well-arched toes. Many ordinary specimens have faulty tails, too long, set too high, and often carried too gaily. The correct tail carriage is just on a line with the back with a slight upward curve at the end.

Outside of Germany only the smooth coated dogs are common, but in their native land there are also wire and long haired varieties. The latter are particularly attractive looking; but to our unaccustomed eyes the broken coated animals seem a trifle grotesque in a little dog so decidedly of the basset hound type. They also have several pleasing and distinctive colors in Germany that are almost unknown to us. We are familiar enough with the deep solid reds and the glossy blacks with the attractive tan points, and to a lesser degree with the yellows and deep tans with the yellow points. That most attractive color known in Germany as the "tiger dachs," a sort of dappled brown, is very rarely seen outside of the larger bench shows. It is unmistakably attractive. The ground color is a shining, silvery gray (sometimes almost a white) dappled over with small spots of yellow, brown, tan, or black. The spots must be small and evenly distributed, for, so the German Standard says, "the main factor in such an appearance is that, at some distance, the dog shall show an indefinite and varied color which renders him particularly useful as a hunting dog." By the same token

he becomes a very smart and attractive looking house dog, and a dappled specimen will appeal to those who admire a typical and distinctive coloring in a dog and like to own something that is uncommon and pretty.

There is no gainsaying that the dachshund is an odd looking little dog; but he is not a whit more curiously put together than many another, and there are many points in his personality that some of these other dogs do not possess. He ought to be more popular than he is.

Little is known of the origin of the breed. Since very early times there have been short-legged, crooked fronted dogs. Terriers of this type were formerly called turnspits in England, and several different variations of this peculiar formation have been common all over Europe. Some of these dogs and the smaller hounds have possibly been responsible for the French basset hounds, while the Low Countries, as shown in early Dutch paintings, had the small, low dogs in their kitchens three and four centuries ago. In all probability the dachshund proper was of German origin. Certainly the breed as it is today is of German development. Fortunately the fanciers, upon whom the future of any variety of dogs so largely depends, are striving, both in America and England, to return to the German ideals of type. This is a favorable sign, pointing to a brighter future for the breed.



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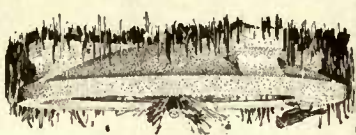


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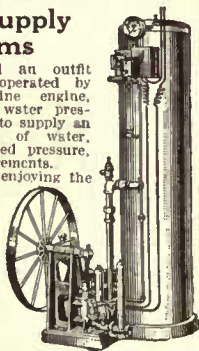
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Furniture and Its Architectural Background

(Continued from page 29)

The third principle, correspondence or contrasting harmony of color, we may discuss with the same background. The furniture of the Stuart period was chiefly made of oak and, as it corresponded in contour and decorative treatment with the woodwork of its setting, so, also, did it correspond in color. The similarity in all points was so obvious that it may truly be said that much of the furniture was merely movable architecture. If some of the oak panelling was new and light and some of the oak furniture set against it was old and dark, there was, nevertheless, enough basic resemblance of coloration to assure harmony. Suppose, however, that an Empire sideboard, with its artificially reddened mahogany, is put in an oak-paneled room. There is a revolting color clash at once. The combination of oak and mahogany is almost invariably unpleasant, whether it be in the lounge of a trans-Atlantic liner or in some of the early 18th Century oak furniture inlaid with mahogany. In the latter case the experiment was tried, but comparatively few pieces with this combination of woods were made, partly, perhaps, because of the inconvenience of using oak as a base for inlay, but mainly, no doubt, because the combination did not commend itself to good taste.

Oak and mahogany have too much in common to give an agreeable contrast and not enough in common to make them pleasant in company. A black or very dark wood is far better with oak if a contrast is aimed at. Experience has also shown that the light, yellowish burr walnut furniture of the late 17th Century and early 18th Century accords quite admirably with an oak background.

We have seen that mahogany furniture does not make a happy combination with a paneled oak architectural setting, a setting that is, to be sure, somewhat exacting. One must men-

tion, however, a few things that might satisfactorily be used; many an old Italian cassone or many a Spanish cabinet on a high stand could be employed to admirable purpose in a Stuart wainscotted room. Then there are old French oaken chests and sundry other old French pieces of simple lines, besides occasional early Flemish and Dutch articles, all of which display either kindred or harmoniously contrasting characteristics to those of the background. They are simple and direct in contour, rectangular in mass and accord with the horizontal emphasis of the room. In addition to the sorts of pieces just mentioned, there are always varied resources in upholstered furniture.

It is always a mistake to crowd a room, but doubly so to crowd a room of the kind under consideration, because it has so many physical features that are highly decorative in themselves—the paneled walls, the carved and, perhaps, painted overmantel, the beamed or parge work ceiling and the mullioned leaded casement windows. All these need space to be seen to advantage, and too much furniture hopelessly obscures and detracts from them. It is also a mistake to have too many pictures in such a room. Let them be fairly large and dignified, preferably portraits or decorative subjects in old Flemish or Dutch style. Avoid modern landscapes in brilliant frames. Tapestries, especially either the Gothic or the later verdure tapestries, will always be in place. There is a good opportunity, too, to work in vigorous color in upholstery stuffs and hangings, especially if some of the cut pile velvets, brocades and printed linens of the 17th and early 18th Century patterns and hues be used. An oak-paneled room not only can stand, but needs some bright color, and the darker the oak the more it requires good strong color to liven up the composition and lend it variety.

An Amateur's Garden in a Shady Place

(Continued from page 42)

all, and they bloomed beautifully. Bleeding heart is another old-fashioned treasure that grows and blooms in the shade. Then for smaller things, lilies-of-the-valley, *Anemone japonica*, pansies, English daisies, forget-me-nots (*myosotis*), Spanish iris (don't omit these, they are as beautiful as orchids), plantain lilies, Anthony Waterer spireas, dusty miller, and most of the better known lilies.

Rose bushes will bloom beautifully in semi-shade—these are facts from experience. The books recommend schizanthus, but my attempts with them have failed so far.

There is one spot under my trees where the rain beats down with tremendous force, and I was at first unable to keep anything green there; even grass refused to grow. Finally I got a blue flowered vine in a meadow—a weed, but it has a pretty round serrated leaf—and some common buttercups. These brighten the spot

and grow so fast I have to keep them trimmed back within bounds.

I haven't mentioned snapdragons, scarlet sage, begonias and tansy; the last is certainly old-fashioned, but its leaves are like beautiful ferns. Hardy chrysanthemums did their very best in my conditions, but I watered and cultivated them conscientiously. I'm only telling of my successes; my failures were plentiful and most discouraging, for my tastes seemed to run to flowers that love the sun.

I found that it takes several years to make a garden effective and one must study it every day and night, too, to improve it. While the flowers are blooming in summer one can make the best plans for next year's garden—the arrangement as to height and color and the best place for growing can all be put in a book to refresh the mind in the late winter and early spring when the garden plans and plantings are being started.

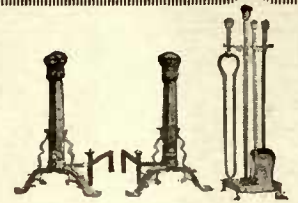
Of Fountains Here

(Continued from page 31)

we would do well to learn the art of "taking the air" as it should be taken.

Hitherto how stupidly have we gone on our ways, cooling ourselves of a hot noontide by the reflection that tomorrow week will be cold,—and keeping indoors because forsooth all our interests are there, to say nothing of our bodily conveniences.

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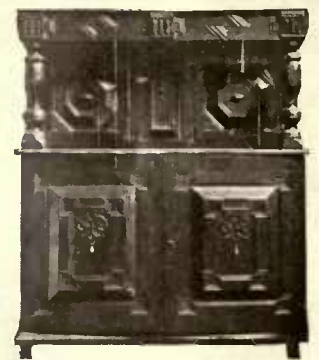
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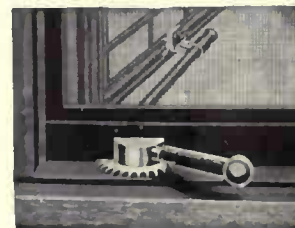
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The Flame of the Garden

(Continued from page 17)

first thing in the morning, after a cold and freezing night.

Old plants should be divided at this time, if such division is contemplated; and it should be contemplated with everything that has been three years, at the most, in a place. Allowed to remain undivided longer than this, old plants grow root bound and so crowded that they cannot grow, much less blossom. It is not unusual for a choice variety to be crowded completely out of existence, and its place taken by worthless seedlings of itself which will come up around where it has stood.

From one single strong clump it is possible to develop a great border full of plants in a season or two, between division in the fall and "shoot cuttings" in the spring. These latter are the upstarting new shoots that appear around the old clump early in the spring. Cut them away from the old roots as far down below the ground's surface as you can conveniently cut them and plant in a box of sandy earth just as if they were the little plants that they look like. Before very long they will take root and then be ready to set out wherever you have predetermined, making them 18" apart each way if they are massed. But be sure in taking these shoots off, in spring, that you get shoots and not seedlings that have come up around the old plant.

WHERE TO PLANT PHLOX

The places where phlox may be grown in the garden are just such places as hollyhocks and larkspurs and foxgloves may occupy: against walls, against hedges, clumps here and there in the mixed border, or in borders devoted to one or two things only. Varying in height as the different varieties do, one kind may form a background, another be planted before this, and a third used at the front to edge the border; but such a scheme runs the danger of monotony from the prevalence of one flower and leaf form.

So a better arrangement is to feature the phlox and use something of an entirely different character as a complementary growth. The old-fashioned yellow day lily combines delightfully with certain of the white or almost white phloxes, and as there are early and late flowering varieties of both these plants, a long season of bloom may be planned with them, all white and gold.

COMBINATIONS

A mass of phlox, Miss Lingard, back of *hemerocallis*, Queen of May, starts the display, sometime before June. Then *Phlox crepuscule*, combined with *Hemerocallis flava*, and phlox Albion, with *Hemerocallis Aurantiaca*, will come next; follow these with phlox Jeanne d'Arc, *Hemerocallis Thunbergii* and *Hemerocallis Kwanan fl. pl.*, and you will find that you have bloom clear through August. Thus a period of three months is covered.

White lilies effectively combine with phlox, providing, of course, that you use an early flowering lily and not too early a phlox. *Lilium speciosum album*, planted in connection with almost any of the midseason varieties, will give a lovely foil to them, and if the somewhat leggy stems of this are covered by a front planting of *Polygonum compactum*, the border will be perfect. This blooms in August and September, thus keeping company with the very latest phlox you can plant, if you choose to add this to the bed. Or by itself, *polygonum* will sustain the

flowering period, after the phlox and lilies have gone by.

Like so many plants, phlox is of two classes: annual and perennial. The annual kinds are all descendants of the original wild phlox found in Texas in 1834-5 by Drummond, and named in his honor, *Phlox Drummondii*. At home they call it Texan's Pride. The star phlox, with its very deeply cut petals, giving the blossoms their stellar resemblance is a variety of this.

DEPENDABLE VARIETIES

Several species go to make up the perennial division; but only one or two stand out prominently as of special importance so far in developing the mass of lovely hybrids that exist. *Phlox paniculata* is the principal one of these, generally credited with being the origin of the great race of garden phloxes with which the world is blessed. This is a wild flower of the woods of Pennsylvania and West and South, one of America's most notable contributions to the treasures of horticulture. Between it and *Phlox maculata*, the next most important, there is very little difference.

The early flowering kinds, such as Miss Lingard, belong to a third species, the *Phlox suffruticosa* strain. These lack the brilliant color of the *paniculata* group, being mostly white or pale tints of lavender or rose. The suffusion of rose or rosy lilac shining over them, however, makes them surpassingly lovely.

Another species is *Phlox divaricata*, which has two or three varieties. This is the lavender flowered wild sweet william that carpets the fields in springtime, in the West; and it has recently come to the fore as one parent of a new hybrid species, called *Phlox Arendsi*, that has received much favorable notice. The other parent is the already well-known *Phlox paniculata*, or *Phlox decussata*, as it is also called. The hybrid that has resulted from the crossing of these two is a vigorous branching type of plant of rather lower growth than anything before produced. It begins to blossom late in May and continues for two months, keeping in good condition all of this time. The colors are all on the lilac and purple side, as might be expected. There is also a pure white. Owing to its low growth, this species is very valuable for foregrounds and edgings.

PHLOX FOR SHADED BORDER

A list of the varieties to use for a purple shaded border is given below. This is the only color scheme I would advise attempting with phlox, for the reason that all the pure colors are more effective when massed by themselves. In the purples and magentas this does not hold good, however, because any one of these shades alone is lacking in life and spirit. It is only in combination with other tones of the same shade that they acquire interest and reveal the full richness that is theirs. The order of the list is from light to dark. La Vague—pure mauve, with red eye. Mme. Paul Dutrie—lilac rose, or rosy lilac. Frau Rosalie Wildt—rosy mauve, with carmine eye. Eclairer—rose magenta, with lighter halo. Champs Elysée—brilliant rose magenta. Widar—red violet. Bacchante—purple rose, with carmine eye. Von Hochberg—crimson purple.

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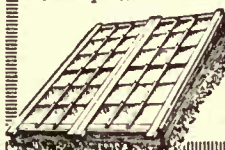
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Rugs of the Heathen Chinees—And Others

(Continued from page 33)

also desirable in their durability and in the character of their patterns.

Referring once more to the bathroom rug, there is great variety and yet few novelties this year. The usual pink and white and blue and white washable bath mats are only varied by the cotton mats with colored centers on a cream field, with conventionalized flowers in black as a decoration, and by the large block patterns in contrasting colors—black and white being the most daring when used against white marble or tiles.

The hand-braided oval rag rugs, in which blue or pink alternates with a correspondingly light color, are also attractive for the bathroom, but

when the coloring is more varied in character and black is introduced as a distinct note, they are better placed in a Colonial bedroom or on a painted hall floor in a country house. These are no longer difficult to obtain, as their popularity has marked their introduction into the general stock of almost every large store dealing in carpets and rugs. The colors, too, have become lighter, because they are now made from selected material rather than from the somewhat somber assortment of rags that invariably constituted the supply of the country weaver, by whom they were originally made. These rag rugs of today are well worth having.

The Gentle Art of Hanging Pictures

(Continued from page 41)

if it contains a seated figure. Gainsborough complained of that, threatening to bolt the Royal Academy if they did it to him again; they did, and out he got.

Don't arrange pictures in such a way that one of them lords it over all the rest.

Don't bring a bold, vivid color-scheme too near a symphony in semitones. Dodge MacKnight and Whistler make villainous neighbors.

Don't risk putting water-colors, prints, autotypes, and oil paintings in the same room without a previous vigil of prayer and fasting.

Don't hang pictures on a patterned wall paper. Wood makes a charming background. So does grass-cloth in dull tones. In general, the duller the better.

Don't be impatient. Experienced hanging-committees hang, re-hang, then hang again, and still again, begin over, take a vacation, and hang, hang, hang till at last things look right.

Don't bring a picture too near a window—but here we must pause and delve a little among principles of light and optics.

"Just what happens?" I asked. Mr. Hazard replied, "The light bleaches it." Precisely. Visit the Boston Museum of Fine Arts some morning, stroll through the Japanese rooms and notice those wonderful blue vases. A matchless blue. Luminous. Startling. The blue of the Mediterranean or of a butterfly's wing is nothing to it. Then notice the lighting—every window covered with Jap-

anese paper. What a lesson! Off-hand, one would say, "The brighter the light, the brighter the color," but it is not so. Up to a certain point, sunshine heightens color. Beyond that point, it "bleaches" it and something preventive must be done.

So much for day, but how shall you manage at night? Electric bulbs, of the usual sort, shine yellow and falsify a color-scheme while lighting certain pictures too brilliantly and others not enough. Well, then, hide the bulbs within an overhead "cove," distribute them at will, use the new nitrogen light, tint it to suit, and obtain a soft, diffused radiance very "sympathetic" and soul-satisfying. If oil paintings glisten at the top, wash them with buttermilk.

A lot of fuss and trouble. Granted. Nothing sensational to show for it. Again granted. Rows with Maisie, perhaps, and seasons of inner tumult, questionings, despair. It pays, though. By hanging your pictures with a view to reasonableness, composition, advantageous lighting, and especially the emotional effect, you gain a total result exquisite in its harmony, refinement, and restful charm. It will civilize Maisie. It will delight you. Without a jarring note anywhere, home becomes doubly refreshing. Moreover, it speaks for standards. You make the house, but at the same time the house makes you. For, while home is a place we crawl into at sundown, it is also a place we go out from each morning. We take its influence with us.

Your All-Year Garden

(Continued from page 50)

Early this month you should make a survey of your vegetable garden and also of your flowers and decide what things in each you will want to save for the winter. The treatment of plants from the garden into the greenhouse or residence is covered at length elsewhere in this issue. Some of your vegetables such as tomatoes, sweet corn, melons, squash, cucumbers and beans will need attention before there is danger from the first frost. Be sure to save what you care to keep of those things before the earliest date on which frost can be expected in your vicinity. If there are several cold nights about the time the first frost usually occurs, it is sometimes quite safe to count upon a few weeks or so of subsequent good weather. Often immature tomatoes may be picked and ripened up gradually in clean straw in a cold frame or dry room. Melons, cucumber, egg-plants and peppers may be kept in the same way. Sweet corn may be saved for several days by cutting and shocking it just before

frost. Green beans may be canned or pickled, or the dry beans of most garden varieties are good for baking or to use in soup.

The half-hardy vegetables such as cabbage, cauliflower, beets, carrots, celery, potatoes and turnips may be left unharvested until there is danger of continued cold weather. Lettuce may be left in the ground quite a while after the first black frost by protecting it with loose meadow hay put on both sides to a depth of several inches. Onions, of course, should be thoroughly dried and stored in an airy place until danger of very cold weather, when they can be moved to the cellar or storeroom. In harvesting potatoes and other root crops expose them to the sun only long enough to dry before storing them. Salsify and turnips may remain in the ground until there is danger of their being frozen in, and enough can be left for use in the spring. Kale and Brussels sprouts can be left in the ground until they are used up, as freezing does not injure them to any extent.

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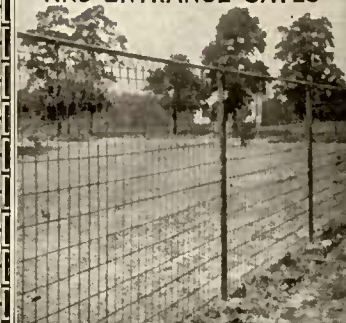
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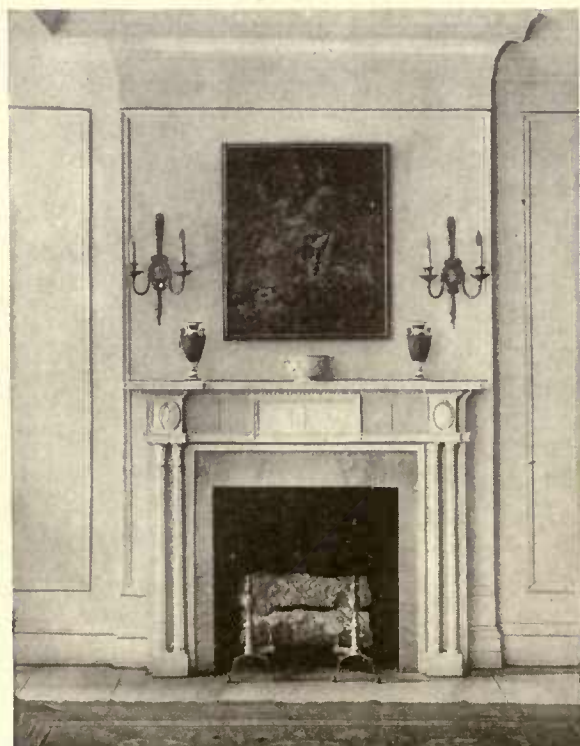
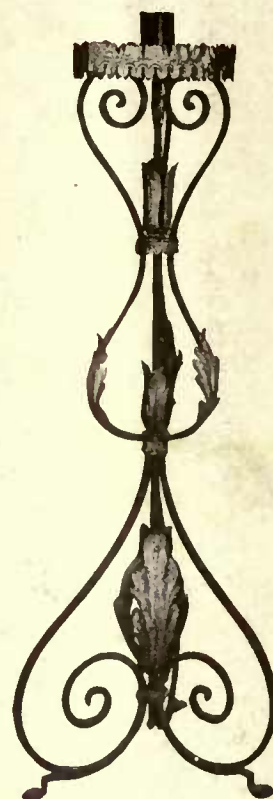
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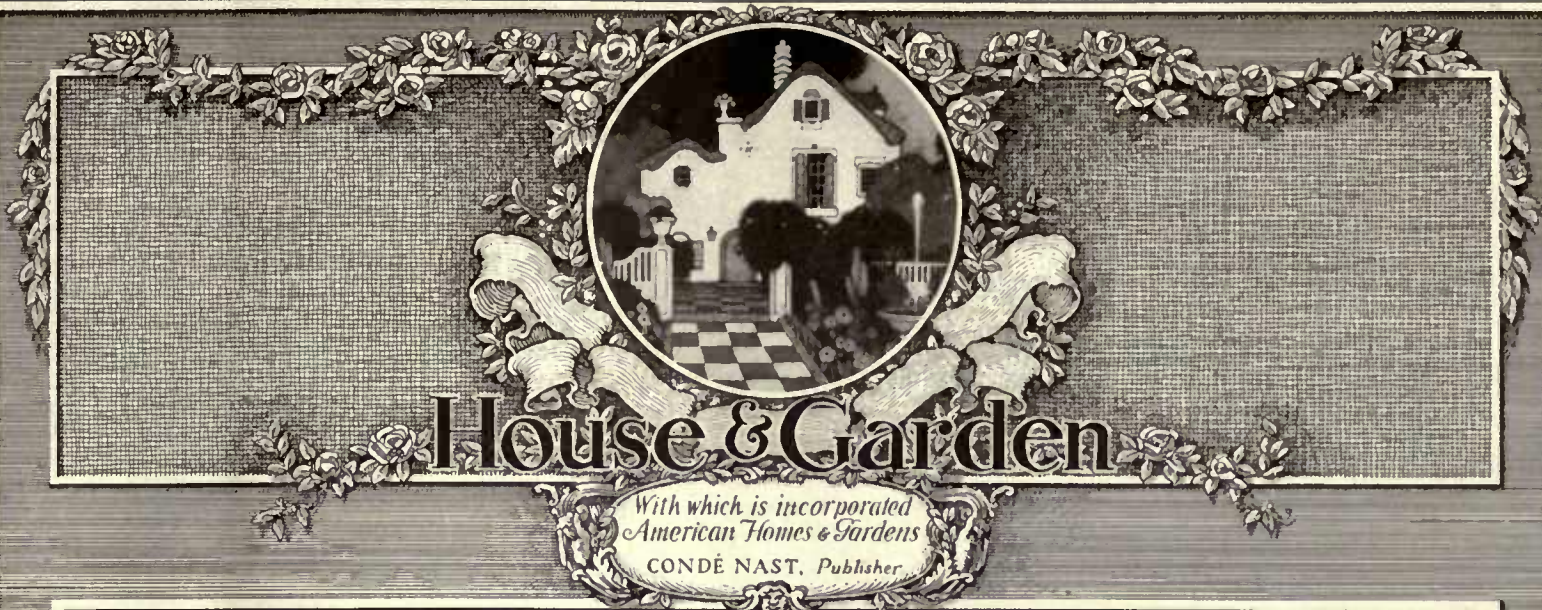
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OCTOBER, 1916

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View of solarium in a country house shown in the November issue

HOUSE PLANNING

¶ There are two leading questions in house planning: what kind and size of house do you want, and how much can you afford to spend? Before these are settled a lot of deciding and changing and deciding again must be done. To help you in this quandary the next issue will be devoted to planning the house.

¶ It will consider the unburnable house, the tiny house for two, the middle size suburban house and the large country house. It will tell you how to read and visualize plans, how to enlarge the house already built, how to furnish the kitchen, how to build and finish the walls, and will show nine rooms in the Little Portfolio that may give valuable decoration ideas.

¶ The garden about the house, which should be planned at the same time as the building, will be touched on from various angles. But, if your particular problem is not touched upon in this number, write us and let us solve it by letter.

¶ We cannot design your house for you, but we can suggest ways which will help you formulate an idea for your house.



Chittenden & Kotting, architects

Photo by Gillies

THROUGH THE MIDDLE PASSAGE

This is what a pergola is—a progress from the shelter of a man-made house to the open spaces of a Nature-made garden, a transition from the changing to the unchanging, a middle passage where one may enjoy an almost perpetual Indian summer

THE GARDEN ASLEEP IN WINTER

WHY, it's simple enough.

All one does is plant the things, let them lie over winter, and enjoy their parti-colored bloom in April or May. They grow, to be sure—every well regulated plant does, theoretically; there's nothing surprising about that. The fall planted garden produces better than the spring planted because—well, it does.

Coming right down to actual facts, though, what is the true reason for subjecting bulbs, shrubs and certain seeds to the rigors of a season whose severity checks all visible signs of growth?

Is the answer to be found alone in the so-called "advance start" which the roots attain before the frost grips them and hardens the surrounding soil until even backward growth would be quite impossible?

Or is there something else, some more subtle cause which is but little understood?

"MOTHER EARTH"

Frankly, it may well be doubted whether the full merit of fall planting lies in the visible advantage of extra root development, or of being in the right place at the right time. The authorities tell us that the object is to encourage the lower and discourage the upper growth; thus the first energies of the plant are devoted to forming a large root system, obviously desirable when the stimulus of returning spring rouses it to the supreme effort of flower production. Furthermore, everything will be in place and ready when the first stir of renewed activity is felt deep in the earth. No time will be wasted then; every effort will be directed along the shortest road to quick and natural results.

Very good and very true, but look a little further into the matter.

From time immemorial it has been the

Proving the Analogies Between Plants and People and Demonstrating the Reasons for Fall Planting

ROBERT S. LEMMON



With shrubs, trees and flowers the great point is that the fall is their natural planting time. Only after a winter sojourn in the soil could a bulb bed attain such sturdy growth as in the planting above

custom of men to speak of "Mother Earth." Strength of mind and body, a mental and physical healing and revivifying, come from close contact with the soil. "Back to the land" has become a trite phrase in its customary usage, yet proofs are not lacking to show that its principle is sanely practical. Men and women innumerable have turned to the soil as a last resort and found the health they sought. Should one care for less convincing testimony, there is the never-to-be-forgotten heroic myth of Antæus, who, in his combat with Hercules,

derived fresh strength each time his foot touched the earth; and there are those to-day who contend that daily companionship with the soil is a remedy for many ills. Indeed, many intensely practical people experience a definite feeling of rejuvenated power as a result of merely lying on their backs on a close clipped lawn.

Since this truly "motherly" power of the earth, at least in an indirect way, is an undisputed fact in so far as it affects human beings whose closest connection with the soil is to walk upon it, how much greater must be the influence on those organisms which derive their sustenance from constant contact with it? Place the whole subject on a basis of scientific chemistry, a simple conversion of soil elements into plant tissue if you will; but are you sure that the explanation is entirely adequate?

A HUMAN ANALOGY

Precisely as a long childhood filled with wholesome associations and activities makes for a strong and well rounded maturity, so does an unhurried period of contact with the earth fit the seed to produce the perfect plant. Force the child's natural development, and you risk losing a well

balanced man or woman; force the embryonic plant unduly, and allied results tend to be the outcome. Even though immediate effects may be attained, something will be lost in subsequent vitality and long life.

In a state of nature the fall planted garden is the general rule in temperate regions. First the flower, then the seed maturing during the late spring or early summer and dropping to the ground to lie unproductive until spring. There is no haste, no forcing. Buried under the snow and slush, protected in a measure from sudden



Even while the snow is on the ground the tulip is strengthening itself for the great spring push. Before the snow has wholly disappeared the stalks are up

changes by the natural mulch of fallen leaves and withered grasses, slowly, methodically, the tiny seed is preparing. Though dormant it is not dead. As a sleeper stores up strength for the day's work, so the seed or bulb draws from the soil the power which will enable it to give vigorous response to the call of the warming earth. We accept the wonderful magic which underlies all growth; may we not believe that the germ of life in the heart of the seed finds strength in the soil other than is brought to it by rootlets and the power of absorption and conversion?

But, you say, there are countless flowers and vegetables whose seeds, if allowed to lie thus from warmth to warmth, will never produce at all. True, but are these varieties in a perfectly natural situation?

For centuries horticulturists have been experimenting, striving to produce new sorts, new characteristics, greater adaptability to climatic differences. Exotic plants have been transported from their natural environments, cross-fertilized, radically altered and developed. Under the influence of man's cultivation their original habits in many cases have been so changed that today, if left to their own devices, they would literally perish in a month. Obviously, these plants are not truly natural, either in themselves or in their surroundings.

MEDDLING WITH NATURE

We owe too much to these far-seeing experimenters to suggest that their work has been anything but a boon and a great public service. On the other hand, especially as it concerns our indigenous plants, meddling with Nature's processes can easily be carried to excess. As an example of this, let me cite an experiment in peach culture.

A peach pit, of course, is composed of two entirely distinct parts: the outer hard

shell, which is simply a protective covering, and the inner kernel wherein lies all the life of the tree to be. In the natural course of events the pit lies on the ground all winter, absorbing moisture and splitting open in the following spring to allow the kernel to take root as it should.

Following out certain studies in plant propagation one investigator conceived the idea of eliminating this long dormant period by taking the pits of fully matured peaches, cracking them open at once and placing the kernels directly in the soil. Thus he thought to gain an advantage of some six months over the usual method of planting. The results were interesting and not unexpected in the light of what has already been said. The kernels sprouted quickly, grew to small trees. But there the success of the experiment ended. In spite of all that could be done for them the trees never really flourished. They lacked stamina, lacked stature, lacked productiveness. Their childhood had been cut short, and in maturity they fell far below normal in every respect.

THE GARDEN ASLEEP

The superficial answer, of course, is that the maple seeds are soft and would rot unless they rooted promptly, while the others are protected from the elements by their hard outer shells. To find the real answer, however, one must delve deep into the mysteries of the plant kingdom, deeper than anyone has yet gone or, perhaps, will ever go and return with any definite report.

So, at the last, we must come back to the

known facts of the fall-made garden. With shrubs, trees and flowers the great point is that fall is their natural planting time.

In order to attain the greatest success the established plant must not know it is being moved. Just as surely as you try to shift them in the spring, every one is instantly aware of the fact. For long before there is a sign of spring growth above ground, everything is awake. If you come along and with a spade oust a plant from its snug home, and plump it into another that does not fit at all, there is bound to ensue that interval which human beings experience after a change of residence—an interval of getting settled, adjusted. Just as this moving interrupts all normal human activities, so it does with the plant's; and not really until "night" comes again and the plants go to sleep and wake in the spring all settled are things right.

By shifting or transplanting them in the fall, in other words, you steal a march on them; they are asleep then and you can quietly and gently lift them out of their beds and tuck them into others, and they'll never know. And old Winter Weather will help conceal your trick by freezing and packing the soil in about the roots and rootlets almost exactly as it was, so once again they have a perfect fit. Then when spring comes again there will be no disturbance and no readjusting.

Shut away from the wind and snow, overlaid with a coverlet of leaves, the plants' rest will be perfect. "But it musn't be too warm a coverlet, else things will waken prematurely. Everything slumbers locked in the strong arms of winter, in an icy embrace that is, ideally, never relaxed an instant. Yet untimely warmth of sunlight weakens this strong, safe clasp; and then the slumbers are restless, and—don't you see?—bad dreams, nightmares, broken rest and a dull, tired out awakening."



A naturalized planting of narcissi, having weathered the rigors of winter, springs up to give the first splashes of color to the early garden

A PLEA FOR PERSONALITY IN THE DECORATION OF ROOMS

Which Also Regards Mere
Good Taste as Far Too
Commonplace

B. RUSSELL HERTS

CERTAINLY its possession of good taste is not the most interesting thing about a modern home.

We all have good taste to-day; in fact, the world is suffering from a surfeit of good taste, not only in decoration, but also in dress, in literature, and in social conduct. Every chorus girl knows that she must not wear strawberries embroidered all over a gown; every clerk has been informed that he must not ask a spinster her age or an ingenue what she "does"; every housewife believes in gray or taupe for walls, ivory tints for ceilings and dull flat toned rugs.

No, good taste is altogether too widespread to be important. The atrocities of the last generation are already historic and we must find a new battle ground on which to marshal our forces of artistic progressivism. Their individuality is unquestioned.

PERSONALITY PLUS

I believe this is to be found in the field of personality. I believe we are going to discover that personality is one of the most interesting things in the world and that it is lacking, not only in our male evening dress, but in most women's attire as well, and especially in our house decoration. Such a condition is an almost inevitable result of too much good taste.

Our magazines have been shouting dull backgrounds into our ears until few people embark on wall decoration; our Elsie De Wolfes, myriad in number, have been exhorting us to suitability in furnishing until we tremble at the thought of anything bizarre, of that saving grace which exists at times in things magnificently inappropriate.

We have become worshippers at the shrine of eternal sameness.

As a matter of fact, I could take you to-day to twenty apartments, spend half an hour in each, and then defy you to tell me definitely which was which.

Is it not time then to call a halt, to find out whether we have not something nobler to learn than this unexampled glorification of the undeniably commonplace?

THE MISSION OF MISSION

Let us consider for a moment Mission furniture, which came into being as a bit of much needed revolt against Victorianism, with its red and green libraries filled with gewgaws and its drawing rooms of pink and cream, with gold, gold tête-à-tête and curio cabinets. It was a sensible style, the Mission, straight in line, firm, usable, comfortable, hygienic. It taught us a good lesson which we learned with much avidity. But now, it seems to me, we have passed beyond this kindergarten stage of culture, or if we have not, we must try to pass it by. The Mission is not the grand finality of all good sense; nor is the recent renaissance of interest in the antique, with its collecting of Colonial specimens on the one hand, its reproducing of revered old English and Italian workmen on the other.

The production of rooms in period can

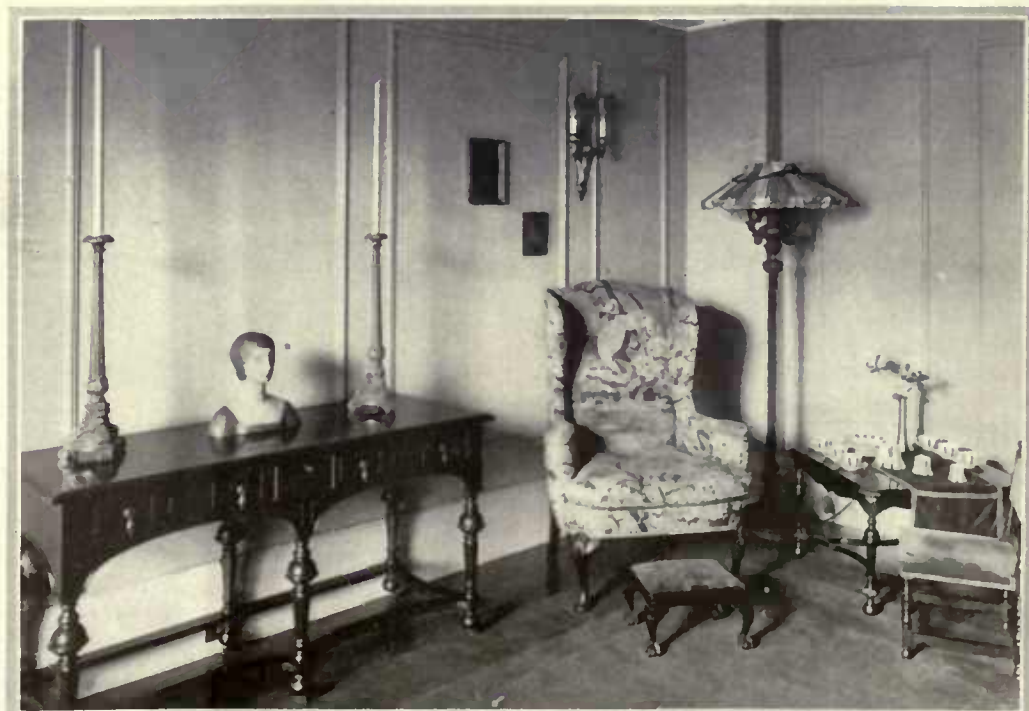


No effort was made to express a particular style in this living-room, comfort and convenience being the desiderata. The davenport is in blue velvet and wing chair in blue damask. Rug is blue Chinese, walls, tan. The bronzes and floor pillow are regrettable

never be a worthy end in itself, but merely a means for the expression of present day personality. Some people, even now, are adequately expressed by the style of Chippendale, or Adam, or, for that matter, perhaps Rameses II. But most people require for their true expression (if they would bother to find it out instead of imitating their neighbors) some combination of historic styles, subtly welded together, or some new style, undreamed of by the genius of antiquity, but perhaps produceable by the genius of to-day. Who knows?

At all events, we generally find the most

character in rooms which vary from historic models, in the forming of which the occupant has made a study of himself, or his decorator has done this for him, with the result that he revels in delight over everyone of his possessions, from his armchair for reading to his alabaster inkwell. These rooms are rarer than a day in June or any other month and when found are to be treasured. Visitors may not concur in the owner's opinion of them, but what matter? They are adequate backgrounds for the people who spend their time chiefly in them. That is the requirement for a room



Distinct personality is shown in this corner of a paneled living-room. The table is inlaid William and Mary bearing gold candlesticks and a polychrome Italian bust. The wing chair is covered with a violet linen



For cards or to serve as a reception room this little corner is expressive and yet simple. Thoroughly modern in decoration and yet moderate in cost. The furniture is white with black decorations. Walls and rugs are orange

as well as for a gown or a person's vocabulary.

The rooms which form the illustrations for this paper are pronounced to be of this sort by the folk who live in them and with their consent are published here for the first time. They speak for themselves.

CRYSTALLIZING PERSONALITY

It may be a matter of interest to attempt to construct the personality of people from the photographs of the rooms which they use, but it is one of those things that lies outside the function of this magazine. Naturally crystallizing personality is a process which the decorator must continually employ, and he must be considerable of a psychologist to do it successfully. After all, the only means at his command for solving the puzzle of his clients' characters are their conversation, their dress, their friends and the quarters they are living in when he meets them. Most of his deductions must be based upon the last named source, and even this may be a cause of error, for hundreds of people live in houses they abominate and amid surroundings created for them years ago when the development of their taste was in its infancy.

However, all these questions are technical and lie beyond our province. It must be sufficient if we present to readers strongly personalized dwellings, and let them settle what they will with regard to the personalities expressed. A small portion of such a home is, I think, illustrated in the foyer corner, with its two floor candlesticks and Renaissance chest. These are in light blue, decorated with gold, against a floor of black and ivory, giving the effect of marble tiles, but really painted directly on the inlaid floor provided by the apartment. The candlesticks are partly velvet covered. The chest is decorated in the front with a colored panel and surmounted by a mulberry pillow, while over it hangs an engraving by Piranesi, attached to the picture moulding by

a blue silk cord with tassels. We can find in this hallway at the same time a sufficient suggestion of formality, and yet an element of informality that is interesting.

The corner in the paneled living-room is a characteristic patch by itself. It shows an inlaid William and Mary table with gold candlesticks and a polychrome Italian bust, two tiny pictures on the wall, a floor lamp with a striped taffeta shade, a linen covered violet wing armchair, a violet velvet footstool, a low child's chair, covered in blue

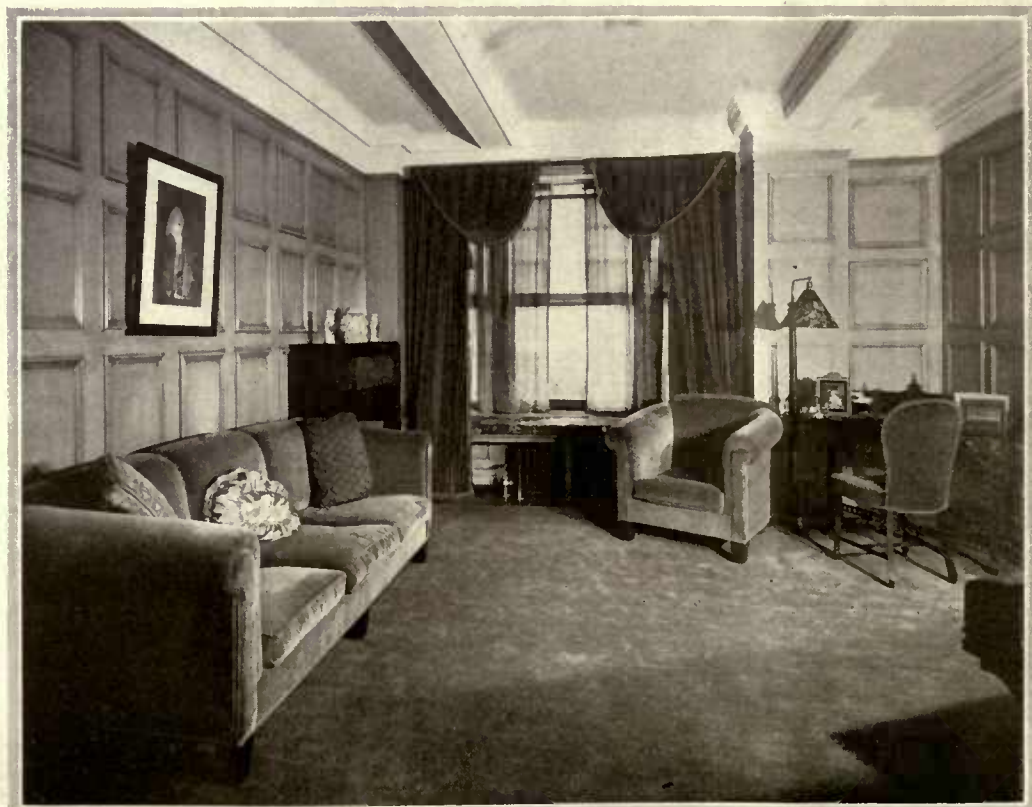
velvet, the table cover in tan stretched across the low coffee table with its black and white service. Surely this is a sufficient variety in a small space, but the harmony is satisfactory, though one must note that, as frequently happens, the contrast between the pale cream ceiling and the deep ivory walls is greater than it ought to be.

The second living-room has certain interesting features, among them, the effect of wood paneling provided on the wall by its treatment of squares made with wood moulding and then painted and enameled. There are bookcases at both ends of the sofa, only one showing in the photograph, and this comfortable piece and its armchair are both blue velvet, against a blue rug and blue overcurtains. Close to the window is

(Continued on page 64)



A strongly personalized foyer. The floor is painted black and ivory. Floor candles and chest are light blue and gold



One of the interesting features of this living-room is the effect of wood paneling afforded by treating the walls with moulding. Arm chairs and sofa are in blue velvet. The rugs and curtains are blue. Gold Japanese gauze has been used against the windows



Wide arms, corduroy covering and loose cushion seat all conspire for comfort in this type. \$92



Termed a club chair, but suitable for any living-room, is one stuffed with hair and with down upholstery. In muslin, \$120. Any covering supplied



The curved arms of this rattan panelled Hepplewhite model provide room and comfort. \$91.50

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The very essence of comfort. Covered in black and brown striped denim, upholstered in moss and hair; oil-tempered springs. 32" high, 40" wide. \$47.50



Roomy and deep, or, to be exact, 32" high, 35" wide, 51" deep, covered in sateen, \$95. It may be ordered in any finish or stain to meet individual needs

The low slipper chair with soft muslin cushion covered in chintz is an important adjunct to the modern bedroom. \$27



An Italian peasant chair of carved walnut. As shown, \$25. Can be reproduced for same sum



Even the pillow back chair is comfortable. Hard wood, rush seat, decorated. It comes for \$12



A living-room chair of Chippendale lines upholstered in a blue Chippendale silk damask, or other shades, \$100

COMFORTABLE CHAIRS

This picking out comfortable chairs for thousands of readers was hazardous. Three persons tried them: a willow shopper, a medium furniture expert, and a portly editor. They were comfortable to all three. The secret? The chairs were sturdy—you weren't afraid of their disintegrating beneath you; roomy—didn't pinch your sides; and their upholstery looked like a standing welcome.

If you would care to have these examples of concentrated comfort in your home, write HOUSE & GARDEN 440 Fourth Avenue, New York City. We will furnish the names of the shops or conduct the purchase.



For the bedroom or living-room comes a small chair upholstered in moss and hair covered with striped denim. \$17



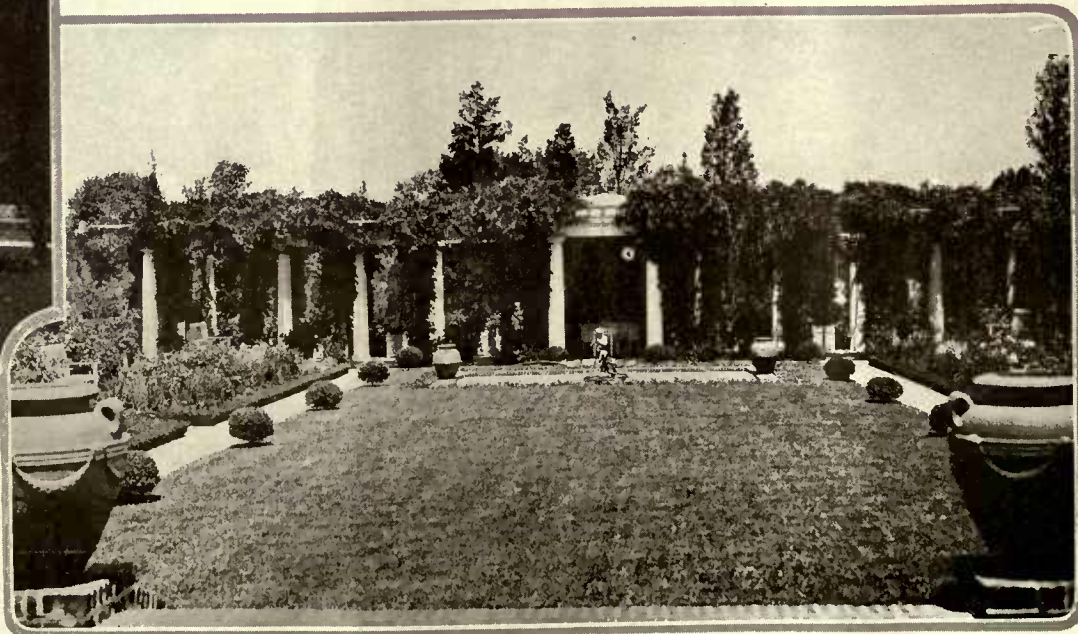
The garden is laid out on a main axis which terminates in a pool and pergola, and a cross axis which has been reserved for a rose garden and which terminates in a graduated, curved exedra of brick with marble copings. In the central panel is set a marble fountain. Ivy grown in large pots is trained up on the brick. The pavement is tiled in panels marked by marble strips. A bench on either side completes the composition

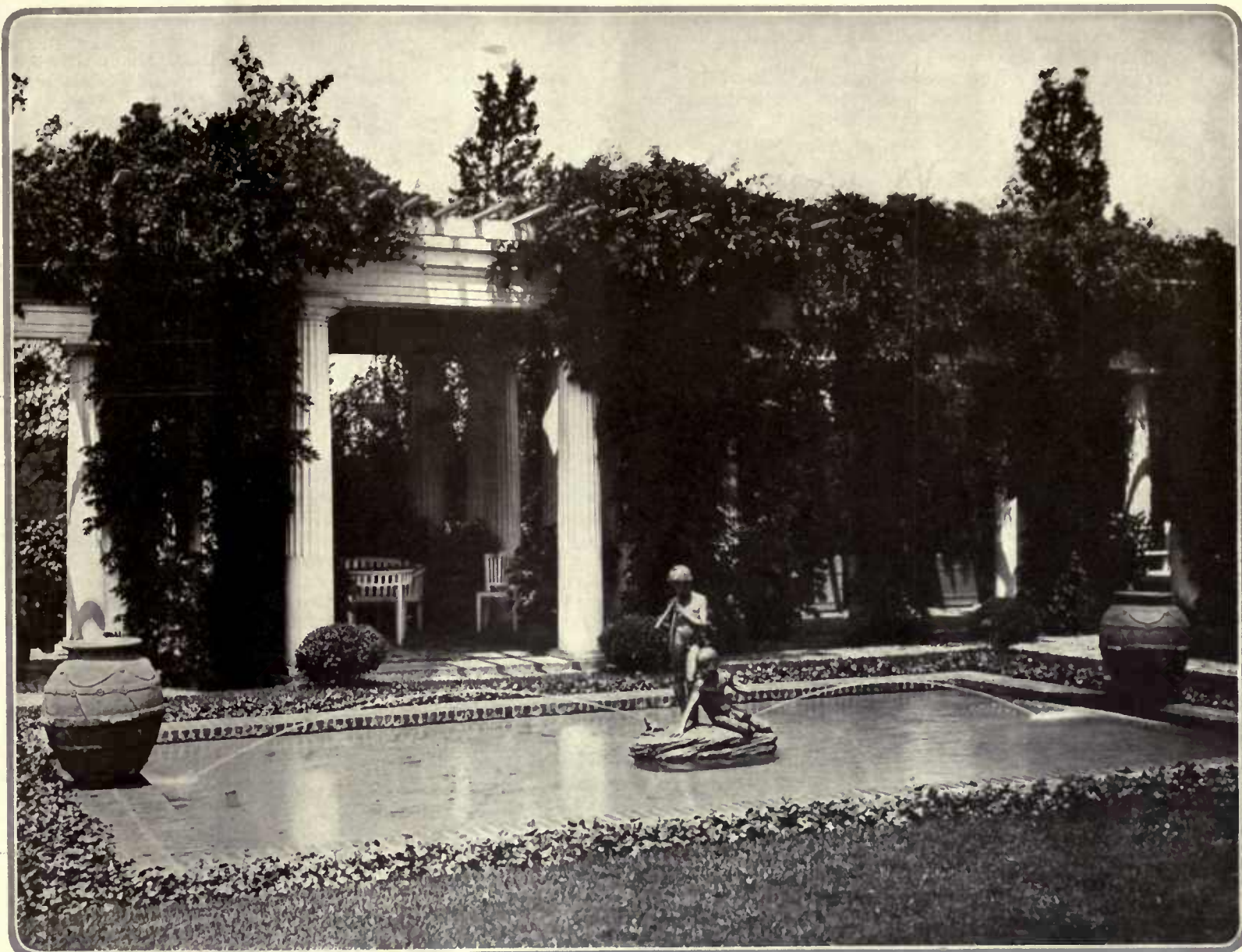


©Harry Coutant

Dolphins support the upper bowl and in turn spout into the lower basin. This fountain was executed in marble

The main axis terminates in a formal tapis vert at one end of which is a pool with a vine-clad pergola for background





The pool is quite shallow, its main raison d'être being that it constitutes a proper setting for the fountains, the work of Ulysses A. Ricci, and supplies the element of water necessary to any garden of pretensions

THE GARDEN AT THE
RESIDENCE of HARRIS
FAHNESTOCK, ESQ.,
LENOX, MASS.

LEWIS COLT ALBRO, architect



From this view can be seen the layout of the garden—the tapis vert, pool and pergola, and the cross axis bordered with privet, behind which is the rose garden that ends so beautifully in the curved exedra and wall fountain

LIKE the proverbial work of woman, the work of the gardener is never done. Scarcely does the leaf sear and the fruit golden on the branch than the time comes for fall planting. Even now, in this season of harvest, must work be started for the harvests of next year.

The earth is hungry. It is also bountiful; and if one would reap to-morrow he must sow to-day—sow and cultivate, bear patiently drought and torrential rains, fight tirelessly against devastating pest. With what net results? A few months of green, growing things, a few weeks of blossom, and a little harvest laid away.

That is one harvest, and that is about the only harvest most people gather. There is another, a greater garnering of crops. And in these smoky, dreamy days of Indian summer we can garner it—more than ever grew on tree or bush. We can gather the wisdom of the garden, such as only simple minds can understand.

The gardener may oftentimes be a fool, but he will be a divine fool. "Eyes and ears," said Heracleitus, "are bad witnesses to those who have barbarian souls." Most people judge by them and by them alone. The gardener is otherwise, for his is not a barbarian soul. Rather is it a faint reflection of a divine paradox. His plough scars the soil that he may, in turn, heal the wound with flowers. He is ripe in a wisdom not to be read in books nor learned of men. Sitting at the feet of Nature he listens to words that are past understanding save one speak in her own tongue.

It is said of mystics that they all speak the same language because they all come from the same country. This also is true of gardeners. A clanny lot wherever you find them, their endeavors, ideals and compensations are quite different from what we ordinarily visualize these things to be; but among themselves all is understood. They hear flowers that sound and see notes that shine. Enraptured they listen to the great fugue of succeeding blossoms. Their harvest of wisdom is not merely a harvest of material expedencies—of methods in propagating crops, of abolishing pests, of marketing goods and such. It is as intangible as the blue sky above and as far removed from the rush and competition of commerce. It is an opening of the eyes which others cannot understand. "The tree which moves some to tears of joy," says Blake, "is in the eyes of others only a green thing that stands in the way."

THE county fair is peculiarly an American institution. In other countries fairs are occasion of barter and sale, a survival of nomadic life when caravans brought in their cargoes of wares to be exchanged or sold. The great trading centers of the world almost invariably began as a cross-road place for a fair.

Here in America the fair is a fete, a yearly opportunity to show how great a gardener or a farmer one can be. Sale is quite a secondary matter. The owner of the prize hog who bends proudly over the pen is not so anxious to sell him as he is for others to see him. The farmer's wife who exhibits the gigantic dahlias is not putting them on the market. No Sir! She just wants the rest of folk to know that, when it comes to raising flowers, she is *some* pumpkin!

Besides that, there is a lot to see at the county fair—horse races and the circus and acrobats and exhibits from the state fisheries and the clothes the town folks are wearing, and one's distant relatives who never show up except at a fair or a funeral, and the more intimate things such as certain staid and otherwise respectable members of the community who once a year concede the devil a few points and enjoy themselves at the scandalous side shows and the abounding cocoanut shies.

LOOKING TO HARVEST

The country lives for that week and lives on its memory. And this is well. In the dull days

of winter memories of those few, precious, frivolous hours come back with great refreshment—memories of kindled pride and awe, of touch with the big, moving world, of feeling the pulse of things. To these folk of simple trudging lives the week comes as a plentiful harvest of respite and relief and fun, the fruit of a year's labor.

How it all started is easy to see. Communal pride is as old as the hills, and the county fair is nothing more than a grand exhibit of that pride. To be sure, other things have lent their aid to make it an established institution, the circus among them. For what would a fair be without a circus? In that respect the human curios and the bareback riders and the elephants and the kangaroos must share with the fields the gratitude of the countryside. Doubtless the rustics of a thousand farms in this broad land, when they come to thank Providence for bountiful crops, rarely fail to pray for blessings on the head of Barnum. And if they do, one hopes that God has a sense of humor!

The local flower show is another worthy exhibition of community pride and competition which has come to pass since the country grew to suburbs and the garden club took up the work which the grange once accomplished. It is a yearly movement that should be fostered with great care and tended with genuine enthusiasm. No town is too small but it can have some sort of flower show, just as no town is too small but it can have a garden club. Begin with a nucleus of sincere gardeners who take pride in their flowers, and the town will soon see striking results. As in business, so in town beautifying, competition will work marvels of individual endeavor. And what the county fair does for countryside folk, the flower show will do for dwellers in the suburbs.

Et Puis Bonsoir!

So calls Columbine to Pierrot when the darkness of unending separation settles down upon their love.

Et Puis Bonsoir!

So call the Columbines of the garden to the Pierrot of kindlier days when the chill winter settles down upon the land.

And that is all it is—Good night!—For the spring will come again with a good morrow. Meanwhile the garden must rest, must sleep. Leave it so.

But why must it be so drab, this garden in its winter bed of leaf mulch and withered stalks? We have become slaves to the idea that a garden dies in winter, as we treat it as such. But why should the gardener leave her plots as though abandoning them forever? If it is but Good Night, then why not trick out her slumber place with those things Nature has provided for that very purpose? For Nature, the old dear, is as vain as any other woman. You never catch her in curl papers! Some day gardeners will learn this secret of constant beauty. Some day they will come to appreciate the rare cheer of red and gold berries that cling to the berberis, euonymus and the climbing bitter-sweet all winter through; they will learn to enjoy the persistent greens of spruce and pine.

These stand in a cheerly line, sentinels that watch over the garden while it sleeps, warding off the too impetuous wind and bracing their shoulders against sleet and snow. Like the apostles that old folks used to hang about their beds to keep watch and ward in the night hours, so do the evergreens and berried shrubs keep cheery vigil the winter through, symbols of that Power whose labors never cease an earnest of the spring.

HOUSES

When you shall die and to the sky
Serenely, delicately go,
Saint Peter, when he sees you're
there,
Will clash his keys and say:
"Now talk to her, Sir Christopher!
And hurry! Michaelangelo!
She wants to play at building,
And you've got to help her play!"

Every architect will help erect
A palace on a lawn of cloud,
With rainbow beams and a sunset roof,
And a level star-tiled floor;
And at your will you may use the skill
Of this gay angelic crowd,
When a house is made you will throw it down,
And they'll build you twenty more.

For Christopher Wren and these other men
Who used to build on earth
Will love to go to work again,
If they may work for you.
"This porch," you'll say, "should go this way!"
And they'll work for all they're worth,
And they'll come to your palace every morning,
And ask you what to do.

And when night comes down on Heaven-town,
(For there must be night up there)
You will choose the house you like the best
Of all that you can see:
And its walls will glow as you drowsily go
To your bed up the golden stair,
And I hope you'll be gentle enough to keep
A room in your house for me.

JOYCE KILMER.



Chittenden & Kotting, architects

Photo by Gillies

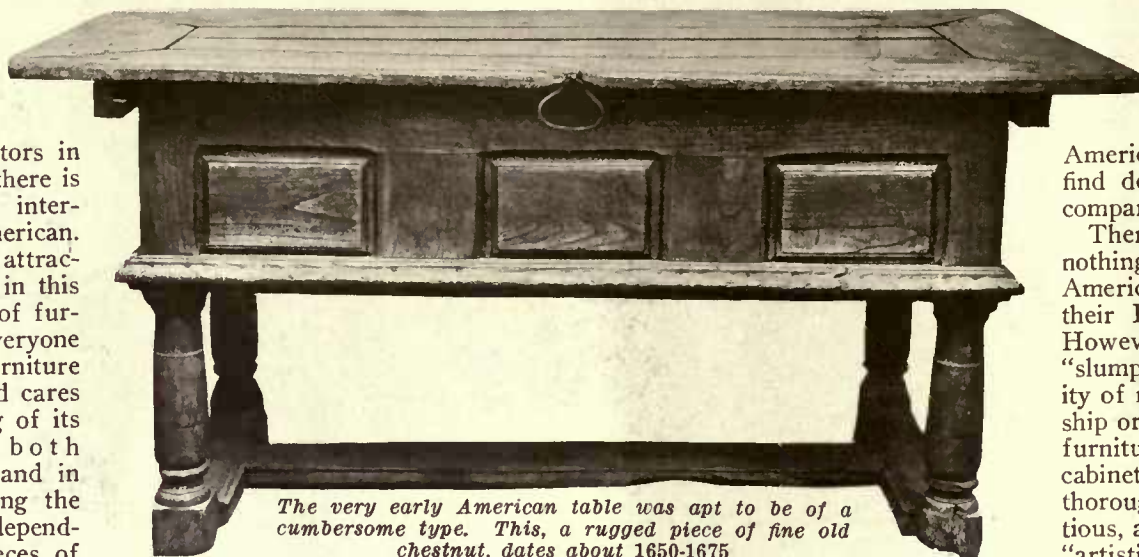
AFTER THE MIDDLE PASSAGE

Having walked down the paved pergola, that is shown on page 10, and passed through the grilled gate, you step into the garden. Here it is. The owner is J. H. Poole, Esq., and the garden is in Detroit—in the heart of a big, throbbing, bustling city. One can scarcely believe it

THE TABLES OF EARLY AMERICA

For Which Collectors Are Ever on Watch Because of Their
Intrinsic Merit of Staunch Construction and Virile Line

GARDNER TEALL



The very early American table was apt to be of a cumbersome type. This, a rugged piece of fine old chestnut, dates about 1650-1675



American work, we shall find decidedly interesting comparisons.

There is often little or nothing to mark early American pieces from their English prototypes. However, there was no "slumping" either in quality of material, workmanship or finish in American furniture. The Colonial cabinet-makers here were thorough and conscientious, although not always "artistic," perhaps. Certainly these craftsmen had at their command the finest woods—maple, pine, walnut, birch, chestnut, and the ships brought in much mahogany. Extant examples of this early craftsmanship show

at once the intrinsic merit of staunch construction and virile line that make them so much sought by collectors.

Previous to 1776 we must expect American native furniture to run parallel in style (with natural lagging tendencies, of course) to the English periods with which they are contemporary. In the earliest times of the Colonies, when voyages were few and far between, large shipments of furniture were not to be considered. As the wealth of the individual Colonists increased, luxuries came to hold a place in trade that they could not have held earlier. With the advent, too, of Colonial officials, fat of purse, sent over by the mother country, came articles to enhance their comfort. One could be more contented with an easy chair than without, and little by little the rude bench furniture of the Pilgrims was locally developed (re-

AMONG collectors in this country there is an ever-increasing interest in things American. One of the most attractive fields possible in this connection is that of furniture. Nearly everyone appreciates old furniture of good design and cares to know something of its history. America, both in Colonial times and in the period following the Declaration of Independence, produced pieces of furniture of many sorts. Some of it was excellent, most of it was good and a little of it was wholly of an indifferent value. As table-makers the early American craftsmen showed their skill, and such examples of their work as are to be met with will not fail to attract the attention of the alert collector, who, having a house, knows that, by some mysterious providence, no matter how small that house may be, there seems always room for and need for "just one more table" if the table is a find and of interest as an American antique of genuine authenticity.

With tables, as well as with other pieces of furniture, the early American craftsmen who produced the finer examples did not allow themselves the departure from European models that were sufficiently numerous with the American furniture makers by the close of the 18th Century and at the beginning of the 19th. Much furniture from England came into the Colonies, and later much French furniture.

If we turn now to English reflections in



A drop-leaf table of American design, executed in mahogany, circa 1750. Note the ingenious triangular drop

American Queen Anne followed the English designs and decorative motifs. This rectangular table was made 1725-1750

An American William and Mary piece with saltire stretcher and exaggerated central pendant ornament. Maple and pine. 1690-1702



verting to English patterns) to a more attractive and acceptable sort of furniture or was later augmented by importations. At the same time this increased demand for cabinet-making invited English craftsmen to seek their fortunes in the new world, and before long a very respectable home industry, both North and South, was evolved.

NEW ENGLAND CABINET-MAKERS

New England thrift (or perhaps it was conservatism) has fortunately preserved to us many pieces of early furniture, some of it dating back to King James II's time. These New England Jacobean pieces follow simple lines in general, with here and there a piece of ornate type. In the reigns of William and Mary and of Anne a rapidly increasing number of English craftsmen migrated to the Colonies. They helped here to perpetuate the styles of this period. It is not at all uncommon to meet with very fine examples of the Queen Anne period which were contemporaneously produced by American craftsmen; in fact, some of the New England cabinet-makers became so proficient that the products of their shops rivaled the output of British makers both in staunchness of construction and accuracy of contour. The well-proportioned cabriole legs of many pieces of this description extant are as well designed as any of the examples then being produced in the mother country by the skilled English cabinet-makers. Naturally, the local Colonial production of Chippendale, Adam, Hepplewhite and Sheraton styles was supported by the affluence to which the Colonies attained. During the troubles of the Revolution the importation of mahogany by the Colonies was diverted by Great Britain. Substitutes, for the time (and this began to mark a decline, with fluctuations in the materials used) had to be found, such as that of the sweetgum tree, which in appearance and general character is very similar to mahogany, its distinguishing features being a slightly lighter color and grain.

IN NEW AMSTERDAM

The Dutch influence seems less to have entered the traditions of American furniture. A fair amount of furniture was imported by the Dutch of New Amsterdam from Holland and numerous authentic pieces of this Dutch furniture have come down to us, such, for instance, as

the gate-leg table which is preserved in the Manor House at Croton-on-Hudson. But local cabinet-makers soon came to blend features of the English styles with those of the Dutch designers and finally purely English styles superseded the others.

Still another local division of Colonial furniture was that introduced by those settlers known as the Pennsylvania Dutch. This type of "Dutch" must not be confounded with the Dutch of New Amsterdam. Coming to Pennsylvania, these immigrants brought with them their gaily painted peasant furniture, and in the early days of the colony they produced much of that ware for their own use. Hence their furniture cannot be said to have been a marketable product. Nor did examples of it stray far from the locality, save in those instances where the settlers emigrated to other parts of the country. Stiff, conventional flowers and fruits, birds and decorative bands characterize the decorations. Pieces of this kind are still to be found in central and southeastern Pennsylvania, although the majority of the antiques extant consist of bridal chests and small boxes.

In the North much of the early furniture, especially tables, was made of maple, pine and birch. Walnut, of course, was a great favorite, particularly with the earlier

cabinet-makers of Pennsylvania, where superb slabs of beautiful black walnut were milled from the wonderful old trees, that so soon disappeared through this demand.

We must not be surprised to find so little early furniture of the South, for, despite the wealth and culture of Virginia, the Carolinas and Maryland in Colonial times, these Southern colonists were equally fashionable and discarded the old for the new before the dawn of the 19th Century, earlier than did the Northerners. A search of the Southern States will find scarcely one piece of Jacobean design. A hunt for original William and Mary will be equally fruitless, but in the case of Queen Anne many excellent pieces will be found.

DUNCAN PHYFE

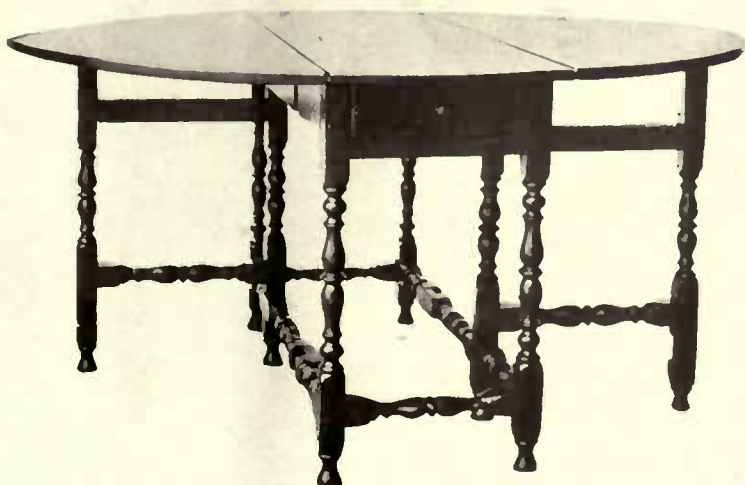
No story of American furniture, no matter how brief, can be written without mentioning the name of Duncan Phyfe, the New York cabinet-maker, whose artistic products justly won him the sobriquet of "The American Sheraton." Due to his effort American collectors can find excellent examples of designs made in this country.

The period between 1795 and 1830 was marked by a persistent dislike for all things English, and an ardent admiration for things French, and this prejudice showed itself in the furniture. American cabinet-makers adapted these French designs according to their lights, and the result was not always unsuccessful. At the very end of its influence the work sank to a low level of artistic merit. Before that time it had known the apex of artistic line in the works of Phyfe, and if we are to judge American Empire, it were better to use the high standards set by his famous productions.

The tables of this period were usually made with square ends, the dining tables being of the extension type having drop leaves and other leaves which could be inserted on pedestal tables. At this time center tables came into vogue. These were ordinarily circular in shape and usually supported on ornate pedestals rising from a plinth supported on winged claw feet. Some of these tables were rectangular and some had double tops that folded out or could be turned up against the wall. The sofa tables of Phyfe's design were oblong and had narrow drop leaves at both sides, the ends supported by the lyre motif.



Among the types prevalent about 1700 was a simplified form of gate-leg table. This example is of birch



In the period 1675 to 1700 the American Jacobean designs were fairly faithful to their English prototypes, as shown by this gate-leg table which is still excellently preserved



An American drop-leaf table of maple and pine, 1675-1700. The stretchers are lathe turned, the two bars being introduced to prevent the stretcher being used as a foot-rest



Samuel McIntyre, of Salem, was one of the old architect-builders of Colonial times. His mantels follow Adam designs



Paneling lends dignity to the English type of fireplace. The mantel is usually set high, affording room for a large fireplace opening and broad hearth. Wrought iron fixtures should be used

THE DECORATIVE FIREPLACE

MARY H. NORTHEED

THE evolution of the fireplace has been gradual. During the Middle Ages this feature occupied the center of the room, and the smoke was supposed to escape through a hole in the roof. When the built-in fireplace superseded this central structure, the hearth was set back against the wall, and a hood of stone or brick added, to help carry off smoke and keep out drafts. This hood, designed purely for utility, was wholly devoid of decoration.

In England, the hood was soon replaced by the straight chimney-breast, but it was retained much longer in France and Italy, where its decorative possibilities were justly appreciated. Wood and stone were used in France, while the Italians worked in marble. The chimney-breast built flush with the wall also originated in Italy, and became known as "the Italian manner" when its use spread to other countries. The thickness of the house walls of that time made this position feasible, especially as the fireplace openings were of great size. The removal of the hood, the change to smaller openings, and, in our own country, the use of wooden walls, all brought about the change by which the fireplace was made to project into the room.

The wooden mantels, now so common, were early used in England, and one of the first forms of decoration was armorial bearings. These early wooden fireplaces were lined with stone or brick, and later with iron, as are those of today. Tile be-



A simple and attractive treatment for the overmantel is a painting either set in the paneling or, as here, framed and paneled the entire width of the chimney breast. Additional mantel decorations are unnecessary

longs to a later date, for, although Dutch tile was used in some parts of the country, the fashion never became universal. In fact, we have little fireplace decoration that antedates the year 1800, except the work of Samuel McIntyre, of Salem, Massachusetts.

THREE DIFFERENT TYPES

The chaste beauty of the first illustration is characteristic of his earlier work. He followed the principles of Adam. This fireplace is capped by a simple shelf, surmounted by a mirror upon the chimney-breast of the same Colonial period as the mantel, and the books in the alcove upon each side add dignity.

A good example of old English paneling is also shown. Here the wooden paneling is continued around the whole room, and the immense opening, with big logs stacked upon tall andirons, suggests the English Yuletides. However, the "herring-bone" back, the marble, and the tiled hearth modify the effect of the leading motif to a noticeable degree.

No fireplace can be in better taste than that at the Brown Owl Inn, near Devereux Beach. Made of simple red brick, laid in the ordinary manner, with wide, white mortar joints, its beauty lies in its proportion,



simplicity and harmony of environment. The whole chimney-breast, between the ceiling and the simple wooden ledge which serves as shelf, is occupied by a finely executed painting of a woodland scene against a background of distant mountains. The canvas is held in place by a plain wooden frame, and wooden strips cross it

The combination of cement and brick is attractive. An overmantel niche faced with tiles adds sufficient decoration

to give a paneled effect, similar to that which characterizes adjoining walls.

The use of this painting is vitally suggestive to the prospective home-builder. In many instances the money spent upon architectural ornament would buy original decorative paintings of much value and beauty, which would harmonize in many rooms better than costly carving. The space above the open fire is an ideal setting for a good picture, quite the best location in the house. The subject may be conventional or decorative, or, as in this case, purely pictorial. But it must be well done.

SUGGESTIONS FOR MODERN WORK

A frieze of marble or sculpture could be set into the wall above the mantel shelf, or a niche cut to harmonize with the general decoration of the mantel might well be planned. The size of the frieze and of the niche, of course, will depend upon the proportions of the fireplace itself, for unity is essential.

Mantel inscriptions have quite passed out of use except in such places as the camp or in private dens. Inscriptions are
(Continued on page 66)

YOU MAY TELEPHONE FROM HERE



A shield of silk, gilt lace and rosebud trimmings is convenient, \$6.75

At best, the telephone is not a thing of beauty, and the easiest way to rid oneself of its persistent utilitarianism is to conceal it behind a pleasing disguise. Here are some suggestions to purchase and some to make. Write for further information or for purchase to HOUSE & GARDEN, 440 Fourth Avenue, New York City.



A miniature hat, trimmed with ostrich feathers and satin ribbons, is designed to cover the telephone. Comes in an attractive box; \$5.75



That elusive number is at hand, rolled up in the tube which can be attached to the receiver standard. Tube and roll complete, \$2

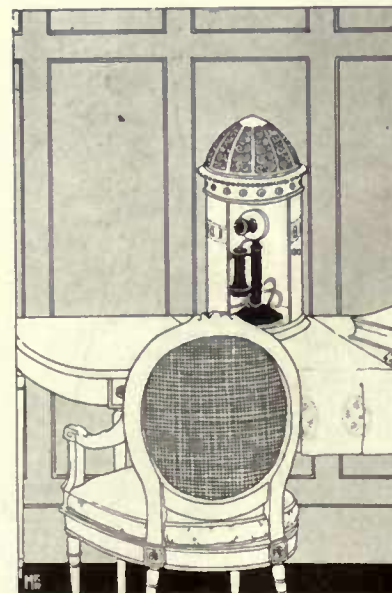
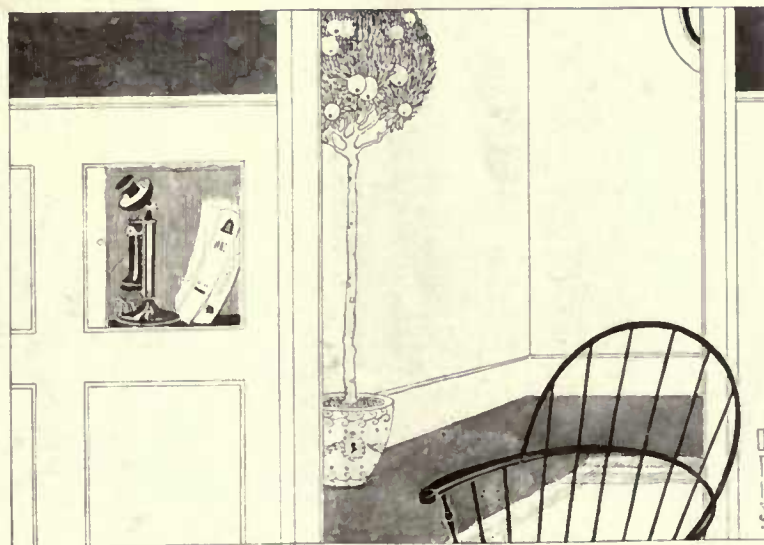


You talk through the rosebud. Hand-carved wood stand, gaily painted, \$7.50



One could have made a little Japanese lacquered cabinet with pierced doors in which the telephone might stand

Or again, it might be concealed behind a sliding panel, with the bell attached on an outside hidden corner



A third disguise would be a little grill work of bronze with sliding door, a pleasing adjunct to any table

THE LITTLE TREE OF THE BIG RETURNS

Finds Its Enthusiastic Exponent
in the Lover of Dwarf Fruits

E. P. POWELL

THE desire for planting dwarf apple trees is rational, and, happily, on the increase. Many of these dwarfs bear fine crops, and the trees themselves are very beautiful in their ornamental effectiveness on the lawn. They have other advantages, too; not only do they take up a small space, about 15' in diameter for large ones, but the picking is done from a stepladder and the branches are seldom broken. In an orchard of standard trees breakage occurs so often that individual specimens seldom remain symmetrical. Bear in mind that the apple tree in blossom is as near perfection as can be secured, and that one in bearing is a glorious sight. I am always sorry to strip off the McIntosh and the Alexanders, because of their perfection of color.

RELIABLE APPLES AND PEARS

For a list to guide you in selecting and planting I would suggest among the earlier sorts Alexander, Fanny, Fameuse, Duchess, Red Astrachan, Primate, Wealthy and Yellow Transparent. Of the later sorts, Hubbardston, McIntosh, Northern Spy, Newton Pippin, Rhode Island Greening and Tallman Sweet are good. The Sweet Bough makes an elegant dwarf tree and bears most beautiful silvery white apples, but I am in doubt whether you can save the fruit from the trypet fly. And we have this to consider in planting dwarf trees altogether: their limbs come closer to the ground, make a denser and moister shade, and give this fly a better chance to work. It is busy all summer and in the shade. Trees scattered about a lawn would be nearly exempt, but in a small orchard, or planted close together, I should be very much afraid of their suffering from this pest. If compelled to bring your list of varieties down to half a dozen, take Red

Astrachan, Yellow Transparent, Fanny, Gravenstein, Hubbardston, McIntosh, Wealthy and Northern Spy. I see I have over-run my half dozen, but I really can't delete any of those named.

In making a list of dwarf pears I should confine myself almost entirely to Duchess, Louisa Bonne and Anjou. One might try Flemish Beauty, giving it a very open and sunny place, and spraying it carefully with Bordeaux, early and late. There is the advantage with these dwarfs that you can easily detect the approach of an enemy, and apply the remedy very conveniently. A pail of liquid can be applied with a hand brush or nozzle, while in the large orchard we have to use horse, wagon and barrel, besides a large spray pump. I am inclined to think that our new homemakers, especially those who know very little about fruit and have very small places, will do well to try dwarf apples and a select list of dwarf pears. I do not recommend large orchards of either, especially to amateurs.

A woman would find the management of a few trees attractive and profitable. The suggestions here are for home use, but a surplus is always desirable, and every country place ought to pay for itself. The women of the household are under no obligation to confine themselves to indoor work. The bees and the fruit correlate each other and make a fine department for women.

PLUMS AND CHERRIES

What our country homes need is a larger range and a better supply of fruit. Besides those I have named plums and cherries will bear so early and on such small trees



The dwarf tree is not necessarily a tree trained on wires or against a wall. This is one of the desirable small pears

that they can be planted with the dwarf sorts and practically are such. If you desire you can get the Early Richmond cherry and some others on dwarf stock, but this does not pay, in my experience, for the trees are short lived, and from the roots come up inferior shoots that you cannot plant. Green gages; prunes like Fellenburg, Grand Duke, Arch-Duke and Monarch—none of them takes up large space. The common sour cherry trees bear heavily when 4' to 6' high, and when they get large enough to crowd can be cut out.

Plums do not care for so much sunshine, green gage excepted, but the cherries must have open places and very little shade. An increasing pest is the aphides or lice, and these multiply most rapidly in shady places. Among the best cherries for growing in dwarf form are Suda Hardy, the old Morello, Montmorency and Olivet. The Duke cherries belong in the list of sour
(Continued on page 64)



Many of the dwarfs are highly productive, and the trees themselves are real ornaments to the grounds. The fruit can easily be covered to protect it from birds



When it comes time to gather the fruit, the advantages of the small trees are evident

FURNITURE AND ITS ARCHITECTURAL BACKGROUND

A Glimpse of the Architecture That "Came Through"
in the Pre-Georgian and Early Georgian Days

ABBOT McCLURE and HAROLD DONALDSON EBERLEIN

This is the second of a series of three illuminating articles on the relation between architecture and furniture. The next, and last, will be devoted to the Late Georgian and Classical Revival.—Editor.

THERE was never an era when architectural influence was more patently manifest in furniture design than the period comprised between 1688 and 1740. At its beginning we find the type of furniture known as William and Mary pushing rapidly into favor. At its end, we see the culmination of architectural inspiration crossing into the mobiliary field in the so-called "architects' furniture." In the intervening space the architectural influence enjoys a steady and noticeable progress.

This half century of furniture making is full of interest and valuable furnishing lessons. It is particularly appropriate that we should examine the furniture of this age from an architectural point of view, and the architecture with an eye to its mobiliary reflections, because there has been a noticeable trend of taste in modern domestic design in America either toward a pre-Georgian type of house or else toward a house that is confessedly and essentially Georgian in its manifestations.

PANELING OF THE PERIOD

At the end of the 17th Century the better rooms were often completely paneled from floor to ceiling, and even rooms of lesser importance were not infrequently paneled on one, or perhaps, two sides, the other sides being wainscoted from floor to chair rail. This is true both of English houses and of many old American houses of the same date. Even bedchambers, as well as the ground floor rooms, were finished in this characteristic manner.

The panels were far larger than they had

been during the Stuart period. Sometimes they were three or four or even more feet in breadth and correspondingly high, and were commonly, though not invariably, finished with a broad bevel around the edges. The mouldings surrounding and defining the panels were rather heavy and of bold profile. Overmantel embellishments, the sur-

rounds of doors and windows and overdoor adornments were built up of architectural members which were always conspicuous.

In addition to the lavish use of architectural members for the embellishment or ornamentation of interior woodwork, in the more elaborate houses, carving in bold relief appeared as an accessory form of enrichment, usually in swags and drops of fruit and flowers or in concentrated masses. It was the age of Grinling Gibbon and his school. These exquisitely wrought lines and lumps of opulent carving lent an air of substantial richness that has never been surpassed.

THEIR FORM AND WOOD

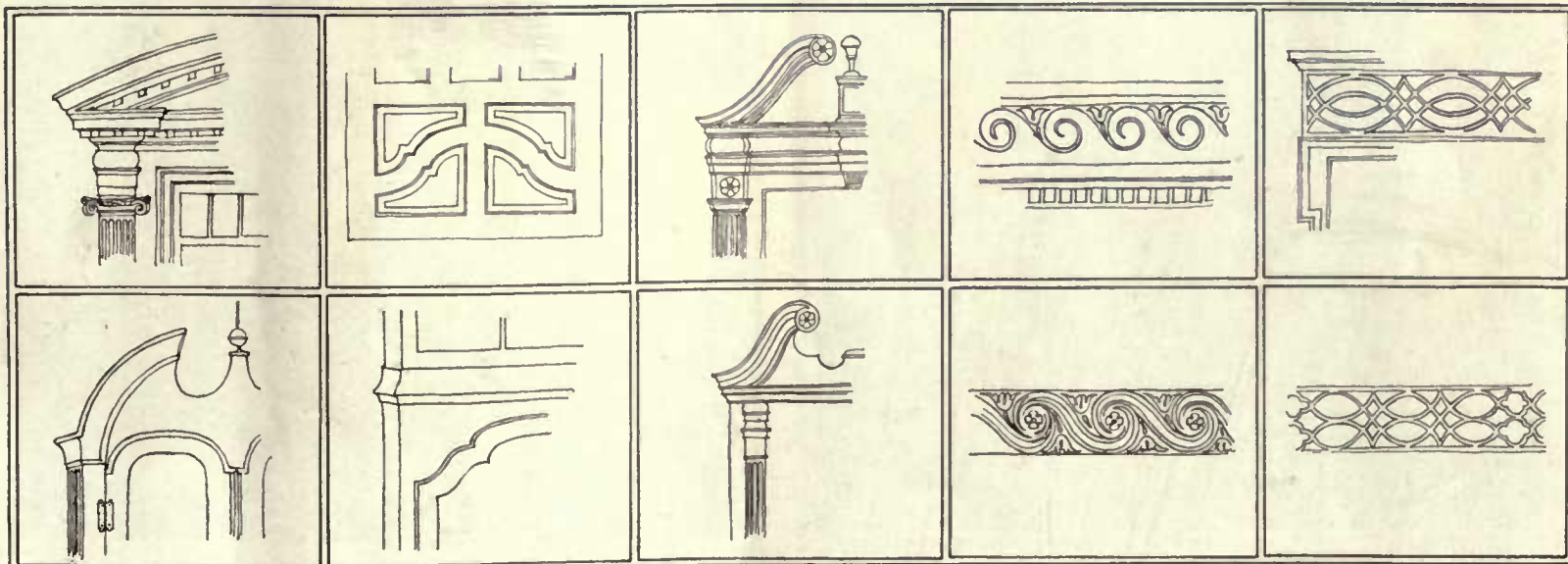
It should be added that the panels were not always of uniform width, but were varied as occasion seemed to require, and sometimes narrow panels on either side of a door were seized upon as a fitting background for pendent drops of deeply undercut carving. In the mouldings and in other places, too, the cyma curve, in one form or another, was a constantly recurring feature, and the tortois or cushion mould was a common motif for friezes and architectural decorations over doors.

Oak in its natural color, especially in rooms that were not enriched with carving, was much employed for paneling, although pine or deal was also coming into common use for the same purpose, and, indeed, where elaborate carving occurred, pine or some other easily worked wood had to be used in their stead.

The introduction of pine and deal for paneling meant also the introduction of



An excellent example of period propriety, as shown in William and Mary and Queen Anne epochs. Emphasis is placed on large panels, mouldings of bold, vigorous profile and rich carving



The above drawings, taken from actual examples of architecture and furniture, exhibit the parallelisms discernible in structural contour, contour of detail and decorative motif. The architectural designs are shown above and their furniture parallels below

paint. It must not be imagined, however, that white paint was the only sort in use. Greys and grey greens appeared with drabs and browns, and sometimes greens and blues of pronounced tones were to be found. The heavier colors rarely occurred where there was much carving unless it was almost wholly gilt.

THE CORRESPONDING FURNITURE

This pre-Georgian background of interior architecture was rich and impressive, and required certain positive features in furniture to accord with it. The characteristics of William and Mary furniture are familiar, so that it will not be necessary, at this point, to do more than call attention to items of correspondence with motifs of interior architecture, and remind the reader of the vogue enjoyed by brilliant color, which was amply displayed in the gorgeous hued and bold patterned fabrics for upholstery and hangings.

Considering the correspondence of contour and proportion, it is easy to see how William and Mary and Queen Anne furniture followed, in the arrangement of its masses, the general proportions of its architectural background. Vertical lines in cabinet work were more and more emphasized, and horizontal lines became less dominant. Carcase work gradually gained in height and lost in breadth. But the most significant point to be noticed is the appearance of the curving line, at first merely in matters of joinery, such, for instance, as arc-curved door-fronts. Under the influence of Sir Christopher Wren and his followers, baroque feeling was somewhat restrained in English architecture and shorn of the extravagance into which it ran on the Continent but, notwithstanding this fortunate curbing, it was there all the same, as was amply attested by the presence of the ubiquitous Flemish scroll.

The Flemish scroll and its kindred C and S scrolls, singly or in combination profoundly affected furniture design, sometimes in contour merely, sometimes in structure. To the presence of the baroque curvi-



An early Georgian dining-room in which the woodwork and paneled walls are green-grey. Carpet is mouse-colored velvet, the furniture Hepplewhite mahogany

linear tendency in architecture, however much subdued in English manifestations, we owe the cabriole leg, the C and S scroll legs that flourished for a while, hooded tops, crestings of cabinet work in the form of pediments and sundry other details.

To give only one instance of correspondence of design in decorative detail between furniture and contemporary architecture, one may point to the carved and gilt pine or limewood cabinet stands and their kindred carved console supports.

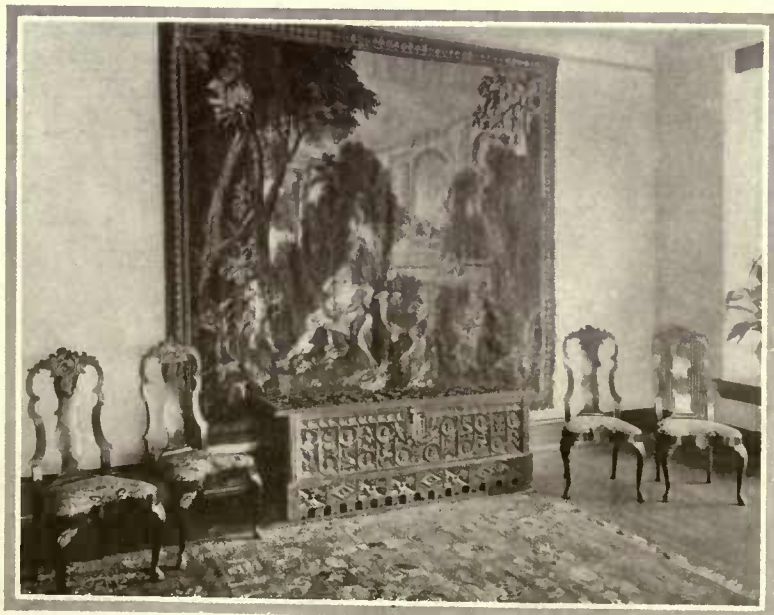
With the correspondence or contrasting harmony of color between furniture and its architectural background, a wonderfully suggestive and rich field of possibilities is opened to us. While much of the light-hued, walnut-veneered furniture, and such oak pieces as remained in use and fashion, preserved a correspondence in color with

the paneled oak backgrounds, there was a vigorous contrast, although a harmonious contrast in all other respects—upholstery stuffs, painted or painted and gilt furniture, marqueterie and lacquer. Where the paneled background was painted, the contrast in color extended to every item of furnishing. In either case, the contrasts were welcome and even necessary to relieve and vivify the monotony of an expanse of sombre toned oak or a background of neutral paint. Fortunately oak and painted backgrounds alike served as excellent foils for the gay contrasting upholstery fabrics and for such pieces of marqueterie or lacquer as were used in connection with them.

THE MIXED PERIODS

Supposing one wished to furnish a William and Mary or Queen Anne room, paneled with large oak panels, or finished with painted panels, without introducing any characteristic William and Mary or Queen Anne pieces of furniture into the composition. One essential principle will be the desirability of a certain amount of vigorous contrasting color in hangings and upholstery stuffs, that is if the room is to have any vitality.

Old Chinese embroideries and Japanese brocades can always be used to good purpose in such a setting. Likewise one may draw upon some of the brighter fabrics of India or Persia. Where there is no carving of the Gibbon school, and only mouldings or exceedingly simple architectural items of adornment to reckon with, an old piece of pierced Japanese carving, polychrome and gilt, might find a suitable place as an overdoor panel. Dutch and Flemish furniture of this particular period are so similar to contemporary English furniture that we may leave them out of account in considering the possibilities of equipping a room without drawing upon recognized period resources. Spanish and Portuguese sources, however, will yield some useful specimens of chests, cabinets and chairs that may be suitably placed in such a room. Italy will afford marqueterie



A study in judicious combination of subtle correspondences. In harmonious agreement are early Queen Anne chairs, an old Italian carved walnut chest and an early Eighteenth Century tapestry



An early Georgian dining-room. Walls and woodwork are pinkish grey; the furniture, mahogany. Hepplewhite chairs. The sideboard pedestals and flanking knife urns are of Adam design

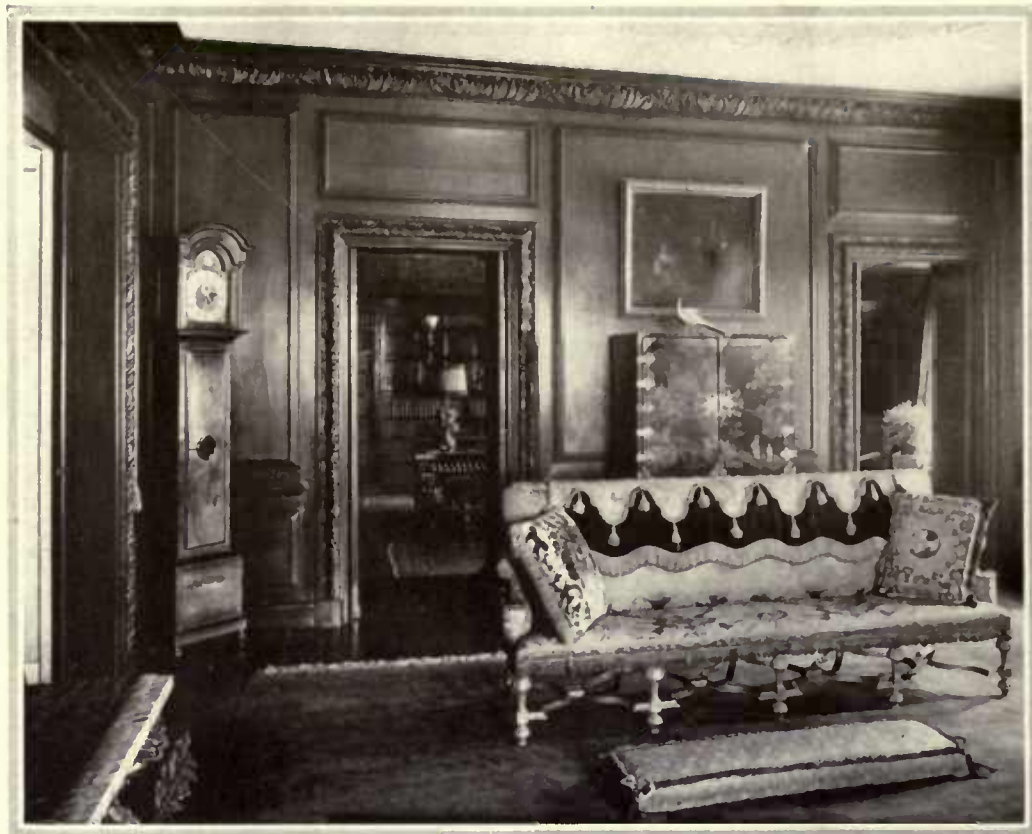
chests and console cabinets, likewise mirrors and chairs and tables, that have enough grounds of correspondence to render them in thorough keeping with the environment such as we have been considering, while from France may be added many a chair and table that will accord perfectly. If the paneling is painted, it will even be possible to add a piece of mahogany here and there, so long as the lines of contour are consistent and do not clash.

One would not, of course, think of hanging a delicately wrought mirror, or placing an Adam lacquered console cabinet in some pale color, or a Sheraton escritoire in satinwood, with painted decorations by Cipriani or Pergolesi, in such a room. It would be manifestly unfit and out of place. But there is no lack of resources, quite distinct from the accepted period properties, that may be used, all of which meet the requirements of underlying correspondence in one important particular or another.

THE EARLY GEORGIAN CHANGES

In the early Georgian period the architectural background changes somewhat. Oak paneling practically passed out of use; mouldings, though still heavy, had a less prominent profile; pediments, pillars, pilasters, entablatures and architectural devices generally entered much more insistently into the interior composition of a room; the exquisitely delicate carving of the Gibbon school had ceased, and in its place we find urns, dentils, triglyphs, mutules and other small architectural details or else, in the majority of cases, there is but a puny and insignificant survival of the carver's art. White paint, too, has become increasingly popular to give these architectural features at least the hue of marble, the material in which they were originally fashioned. It is even more necessary for us carefully to consider the architectural background of such rooms than of rooms of the Queen Anne period, for we have a much larger number of them to deal with in America, both old and in modern adaptations.

One conspicuous feature of this early Georgian period was the reaching out of architecture into the furniture world and the consequent incorporation of much of the large wall furniture within the realm of architecture. Many architects felt it incumbent upon them to design furniture. They had designed stately and pretentious rooms and had not found furniture sufficiently stately and pretentious to keep the environment in countenance. They forthwith set about remedying the shortcoming to the best of their abilities. Much of what they did possessed considerable excellence. This "architects' furniture" was often cumbersome and heavy, and, in some cases, was actually attached to the wall. Bookcases, cabinets, china cupboards, presses, wardrobes—any piece of wall furniture, in fact, came within the purview of architectu-



William and Mary and early Queen Anne panels, mouldings of cornice and door trim are usually prominent. In this room the light oak background acts as a foil for gilded William and Mary sofa and lacquer cabinet on carved base

ral design. The furniture designed by the architects so impressed an architectural stamp upon the cabinet-makers' art that from thence onward pediments, pilasters, ornate capitals and sundry other features persisted with more or less constancy through the furniture design of succeeding epochs. Often it is strikingly evident.

ENTER MAHOGANY

But a new cabinet wood was partly responsible for this change of design and partly responsible, also, for the prevalence of white paint. This was mahogany. It was possible to execute work in mahogany that would have been impossible in any preceding cabinet wood. Then, too, mahogany showed to much better advantage against a white background than against any other. The characteristics of this period, which have to be considered in establishing principles of correspondence are (1) its excessively exact and robust architectural mode which calls for emphatic contour and well considered proportion in furniture; (2) the comparative lack of small detail in the fixed woodwork, thus permitting wider freedom in the detail of furniture; (3) the prevalence of white or some light neutral color for woodwork and walls, supplying a foil for harmonious contrasts.

While the furniture of the corresponding period of mobiliary development is full of interest, and furnishing schemes in which it

is used are highly satisfactory if the characteristics of the background are kept in mind, one may utterly disregard period descriptions and furnish with perfect consistency while drawing individual pieces of equipment from various sources, for the early Georgian background permits a larger liberty of furniture adjustment than most preceding or subsequent types. Mahogany and walnut furniture of almost any of the 18th Century types will prove satisfactory. So also will lacquer and likewise the painted furniture that was executed during the 18th and early 19th Century. Furniture of the better Empire type is acceptable, too.

ARCHITECTS' FURNITURE

A great deal more use might well be made of the painted and sometimes decorated "architects' furniture," either built-in or disengaged, already referred to. Satinwood, maple, sycamore, and amboyna are also in order. As to oak, the contrast in color is unobjectionable but the contour and the character of the decorative detail are unsuitable save in some of the Cromwellian pieces with turned legs and comparatively plain surfaces. The possibilities in Continental pieces are legion. It must be borne in mind, however, that while the early Georgian background is exceedingly flexible and tolerant of almost anything in color, it contains a rectangular emphasis, and the proportions of its decorative detail are apt to be robust, so that whatever furniture is used should neither display the excessive sinuosity and chromatic levity of French rococo modes nor lack visible substantial quality as do some of the slender, high-shouldered Sheraton forms whose attenuation better accords with Adam architectural manifestations.

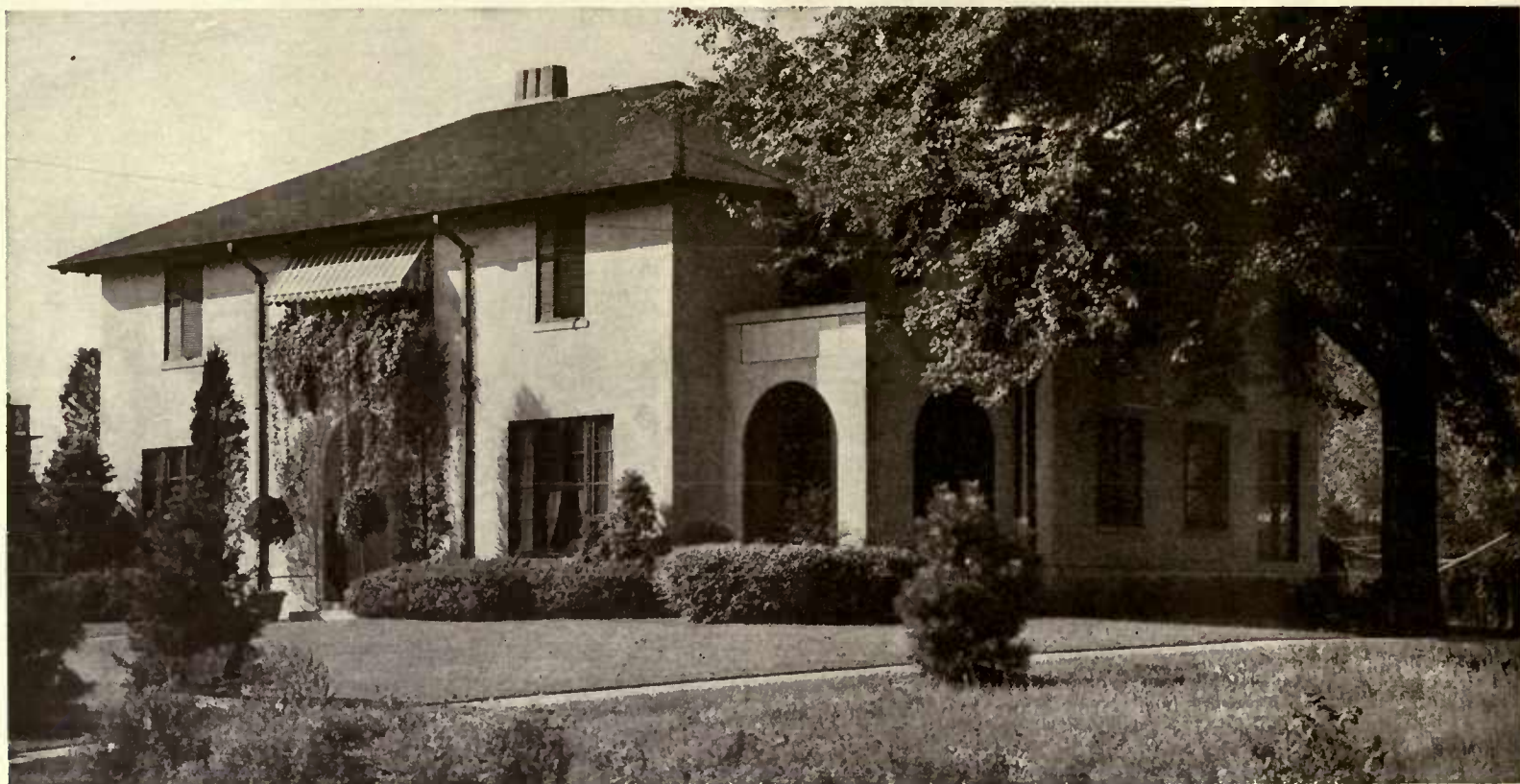
This, after all, is a problem in the comparative values of scale, and worthy of careful attention on the part of those who would observe strict period proprieties.



Early Georgian corner cupboard painted golden brown. Mouldings and cornice gilded

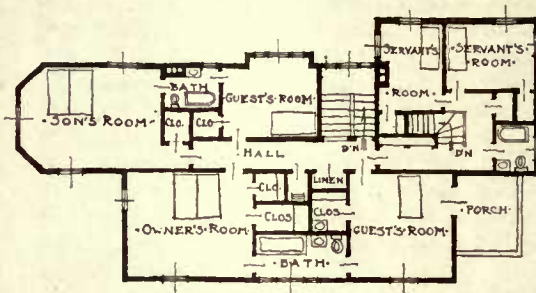
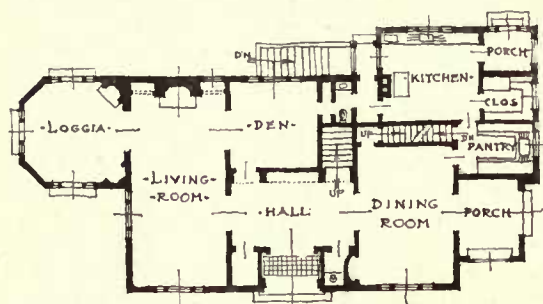
STUCCO AND SHINGLES IN TWO SMALL HOUSES

If you are going to build, by all means keep a portfolio of ideas—here a complete house, there a detail. It will help you and help the architect. These small houses are shown every month for that purpose, just as the Little Portfolio of Good Interiors on page 35-37 is designed to show how the interiors can be decorated. For further information write HOUSE & GARDEN, 440 Fourth Avenue, New York City



Murphy & Dana, architects

Built along Spanish lines, this New England residence shows the possibility of adapting that mode to our environment. The arch entrance and the arches of the porch afford relief from the general straight lines of the facade. Stucco over hollow tile has been used in construction. The service portions, as shown by the plans, have been well restricted without sacrificing ease of access to them



Farley & Hooper, architects

The problem here was to fit the house to the setting and yet afford the house that prominence which the crest of the hill naturally offered. The general low lines accomplished this. Shingle was used and the plan laid in an L. Wide eaves and the overhanging second story cast deep shadows which relieve the whiteness of the walls

THE COLOR VALUE OF WROUGHT IRON WORK

Including a Brief Survey of Both Colonial and Renaissance Designs

HENRY THURSTON

THE lasting success of the original Colonial architecture of America is unquestionably due to the marked perfection of its details. And it is these very details that become stumbling blocks to those who, in modern work, are so rash as to attempt an "improvement" upon the original.

In the hands of the old architect-builders details were treated with due regard to their intrinsic proportion and their relation to the general mass and color of the structure. Not the least of these was the exterior wrought iron work that became a distinctive craft in Colonial and Post-Colonial times, specimens of which still grace the facades of many old residences from Charleston and Baltimore, up through Philadelphia and New York to Puritan New England. A few examples found in New Orleans fall under a different head, as they were mainly importations from Spain or copies and not truly products of the Colonial craftsmanship.

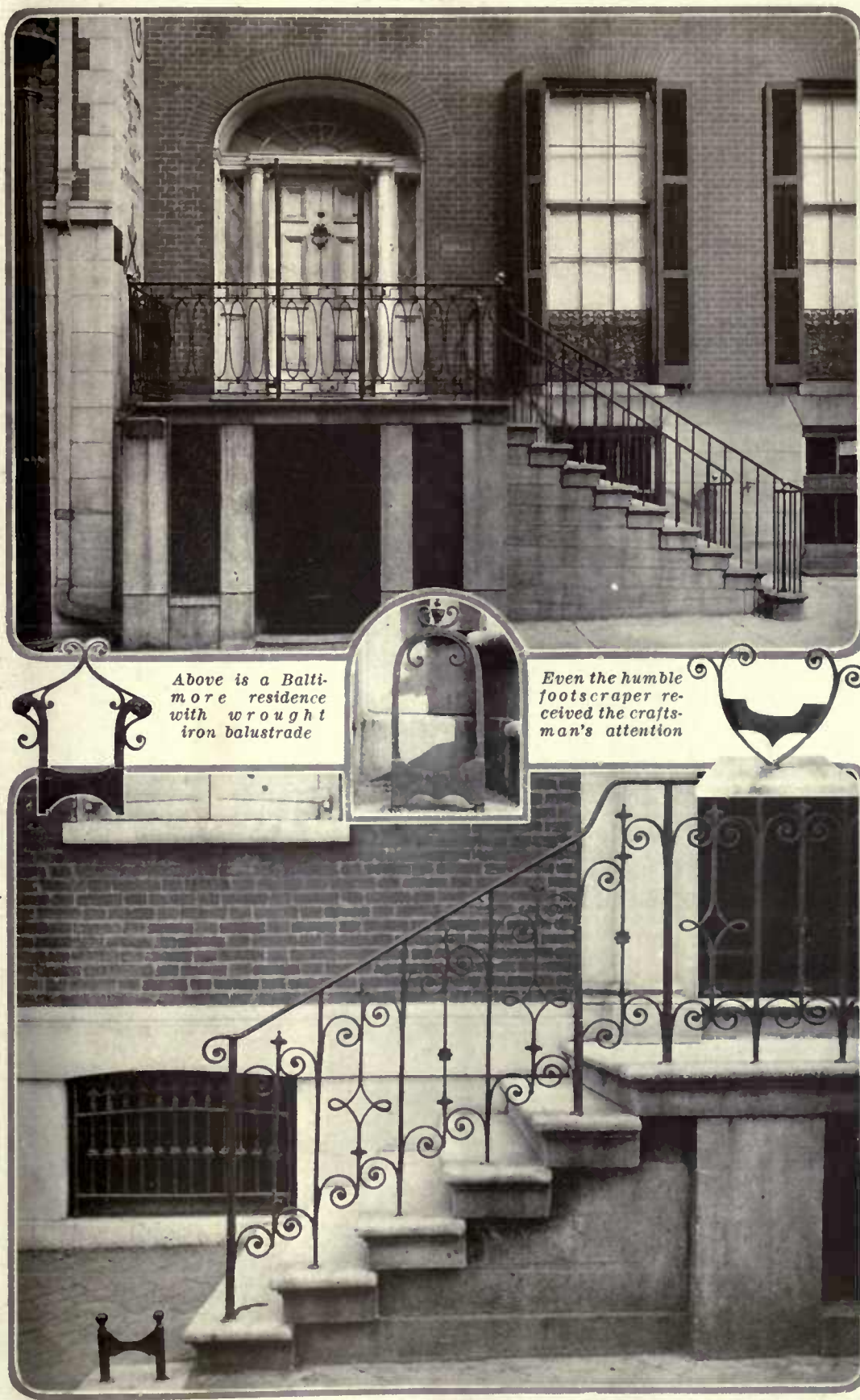
Except in rare instances, iron was not used in a structural capacity until recent times, but its value as a medium for decorative detail seems always to have been appreciated. It became an important factor in Renaissance architecture and ever since has been considered a requisite contributing factor to the beauty of many different types of structures.

Apart from its obvious utility, it has a distinct color value. The touch of black iron on a house works the same subtle

tures, the red and white of brick and the silvered tones of stone. Placed against them, iron work gave a subtle, enlivening touch. Moreover, the curves and twists of this work acted as a distinct relief from the predominating straight lines of Colonial and Georgian architecture.

The forms which this work took were numerous—balustrades, balconies, rain-water heads, footscrapers, shutter catches, and occasionally the initials and date of building set between walls, on chimneys or over doors. These were not applied haphazard; each had a logical reason for being included in the structural scheme. Thus, in Baltimore and Philadelphia, it was the custom for the houses to approach the building line; the garden being in the rear. The need for a suitable and practical approach, therefore, was apparent. Moreover, in many instances, the doorways themselves were of the most ornate design—as numerous examples show—and required this fitting approach since they were set in a prominent position above the window line of a basement or cellar course. Stone steps were almost invariably used for this sort of stoop, and wrought iron for the balusters, newel posts and footscrapers.

While the designs for balusters in vogue were numerous, they were usually developments of three types: the lyre, the geometrical figure, mainly the ellipse, and the arrow. Examples of all three are shown in the illustrations. From these we would



Above is a Baltimore residence with wrought iron balustrade

Even the humble footscraper received the craftsman's attention

In Philadelphia, where the houses approached the building line, a suitable entrance for the door had to be provided. This was effected by stone steps and an iron railing. The color value of the iron can be visualized from this combination with bricks and stone

magic that a touch of black works on a woman's dress—it throws the other colors into a higher key, intensifies them, gives them life by the marked contrast.

The colors of Colonial architecture were the greys and white of the painted struc-



Among the designs prevalent were the lyre motif and the geometrical figure, both of which are combined in this railing to an old Baltimore residence

judge that the early craftsmen made a distinct effort to express in metal their sense of rhythm. The results were eminently successful. Of course, the work was now and again spoiled by individual idiosyncrasies which took the form of over-elaborateness and rococo designs, but the general run of Colonial balustrade work is simple, straightforward, and rhythmic.

In later times the craftsmen developed most ornate designs, as will be seen by many examples in the old section of New York. Here the effort was mainly centered on the newel post which often took floriated forms, pineapples and such, for terminals. Much of this work, however, suffered from the fact that it was cast. And therein lies a point of divergence between the original and some present-day Colonial work.

The real beauty of the original work is disclosed on close inspection. It was hand-wrought. It bore the marks of the hammer. Crude in spots, but finished in the whole, it was obviously a thing made by the hand of man. These forms can now be cast, and, where simple lines are required, rolled rods can be used, but invariably it will lack the hand-forged touch that gave imperishable charm to the original work.

OTHER TYPES

By no means is the use of exterior iron restricted to houses of Colonial design. Since the architecture of Spain, of France, Italy, Germany, Flanders and England all include examples of its use, the builder is following eminent precedent when he includes it in the structure designed after the old modes of those countries. Thus, a Renaissance modification, whatever form it

takes, would be incomplete without some exterior wrought iron. It may be entrance lamps, hinges, grilles, rails, balustrades or balconies. In any instance, it is an integral factor of Renaissance design and will be elaborate or simple as the individual architectural problem demands. It may have the marvelous execution of a Jean Titjou, who did the gates of Hampton Court, or the simplicity of the nameless workman whose anvils warmed to the iron for half a hundred early American homes. The fashion in iron, of course, must be affected by the fashion in

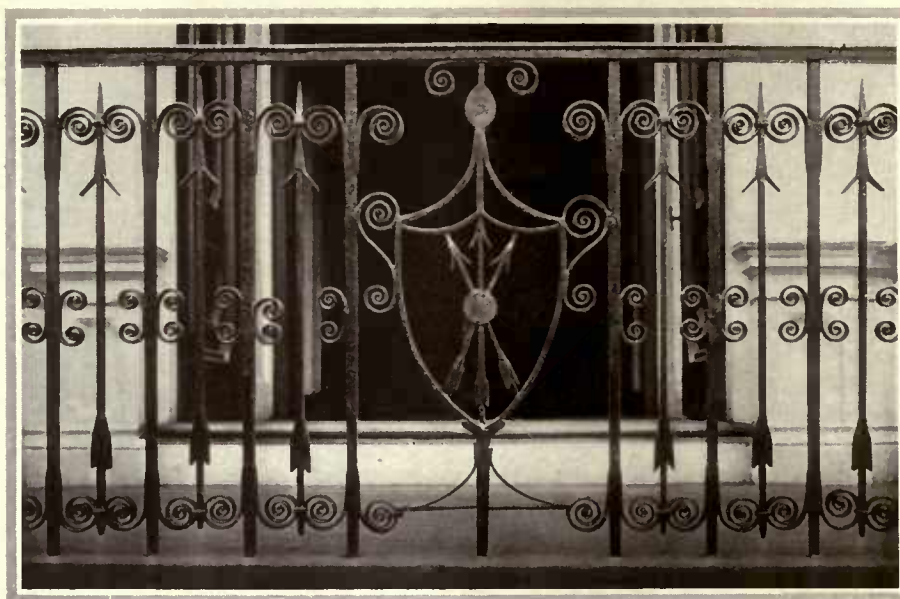
epoch. The Germans carried the scheme of interlaced wrought iron bars in peculiar and concentric forms to an extreme of exaggerated and intricate patterns, which later became subdued and modified by French and Italian influence, the latter confining itself chiefly to the trefoil, quatrefoil and cinquefoil patterns.

In the Netherlands the Teutonic was the prevailing style, but little of it now remains—if any at all—in Bruges and Brussels and at Antwerp and Louvain.

During the close of the 17th and the beginning of the 18th Centuries France gave the greatest opportunity to the smith to display his art on a large scale. Examples of this can be found in the rococo screens and gates of the Palace Royal at Nancy. The craftsmen this age produced were Jean Lamour, designer of the Nancy work; Fordrin, who was responsible for the graceful grilles in the Palais de Justice in Paris, and de Cuvilles. These three designers greatly influenced work of the period executed in Germany and England.

The most important work executed in Great Britain was that of Jean Titjou, who owed his prominence to the influence of Sir Christopher Wren. From Wren's work to the Colonial architecture of America was scarcely more than a step across the sea.

In their turn the American craftsmen succeeded in evolving a distinctive style, simple and graceful in motive, free from the rococo patterns whose delicacy rendered them liable to corrosion in our climate. It is from these early designs that work for modern residences is being made by American craftsmen and by the more ambitious commercial workers in iron.



The arrow motif was another form which had a vogue among New England craftsmen. This railing on an old Salem house was designed by Bullfinch in 1811

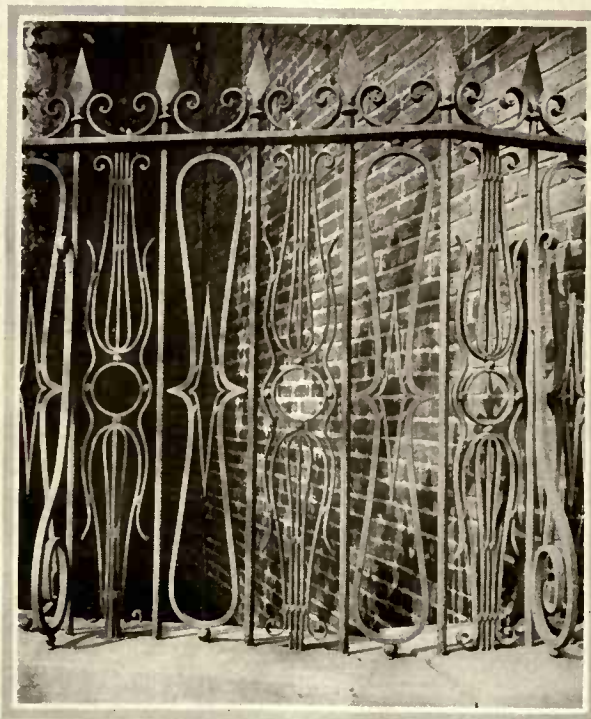
the contemporary architecture.

The craft of wrought iron bears an honorable lineage. It is generally regarded as an offshoot from the more ancient craft of the armorer, who was an indispensable figure in every feudal community.

CONTINENTAL WORKMANSHIP

The training of these armorers in manipulating metals into delicate forms and weldings, and their skill in chasing and inlaying defensive armor, found opportunity to display its talents in the grilles, gates, locks and hinges of the feudal castle itself. The Church, as well, demanded skilled design and workmanship in this same direction.

The craft soon spread all over civilized Europe, each country stamping upon it the impress of its own national character. The South German Gothic, the Italian Classic, and the French passed through various phases culminating in the graceful rococo of the Louis XV



Here again, in a Baltimore railing, we find the lyre motif included with modified geometrical figures and spear rails that are little more than forms of the arrow design



The house is built along balanced Georgian lines, with a service wing at one end and enclosed and sleeping porches at the other. A garage, attached to the house by a grill fence, completes the balance

The RESIDENCE OF T. W. RUSSELL, *Esq.*
at Hartford, Connecticut

FRANK C. FARLEY and
PARKER MORSE HOOPER,
architects



Among the interesting details is the entrance, a hooded pediment of classical design with a carved entablature, supported and flanked by Ionic columns and pilasters



The dining-room is finished in grey with white mouldings and mantel. Vari-colored linen hangings give a note of color. The radiator has been successfully covered and serves as a plant stand

FALL PLANTING TABLE

The questions of what, where and how to fall plant puzzle many home gardeners. Here they are answered briefly and without unessential verbiage. Let the following table be the basis of your flower and shrub planting this fall

	NAME	BLOOMS	HEIGHT	COLORS	REMARKS
HARDY PERENNIALS			Feet		
	Aquilegia.....	May—June.....	3 — 4	Yellow, red....	Aquilegia. Graceful and airy, especially valuable in the mixed border.
	Aconitum.....	June—Sept.....	3 — 5	Blue.....	Aconitum. One of the best for shady and semi-shady positions.
	Anchusa.....	May—June.....	3 — 5	Blues.....	Anchusa. The new varieties are great improvements. Give full sun.
	Anemones.....	Sept.—Oct.....	1 — 2	White, rose.....	Anemones. Beautiful flowers, lasting until hard frost. Good for cutting.
	Carex (Sedge).....	May—June.....	1 — ½	Foliage.....	Carex (Sedge). Good for marshy places or wet spots.
	Chrysanthemums.....	Sept.—Nov.....	2 — 4	White, maroon, yellow....	Chrysanthemums. Most important of the late fall flowers.
	Dicentra.....	May—June.....	2 — 3	Pink.....	Dicentra. Old favorite, thriving in either shade or sun.
	Dictamnus.....	May—July.....	2 — 3	Pink, white.....	Dictamnus. Showy for the mixed border; give rich soil and sun.
	Delphinium.....	June—Sept.....	3 — 6	Blue.....	Delphinium. Indispensable for background in the mixed border.
	Ferns.....	May—Oct.....	1 — 4	Foliage.....	Ferns. Good for shady positions, especially massed around the house.
	Foxgloves.....	June—July.....	4 — 5	White, purple, lilac....	Foxglove. For backgrounds in the mixed border. Dominate whole garden.
	Hardy grasses.....	May—Oct.....	2 — 5	Foliage.....	Hardy grasses. Should be used freely both by themselves and in mixed border.
	Hardy pinks.....	May—June.....	1	Crimson, white.....	Hardy pinks. Old favorite. Among the easiest to grow of border plants.
	Hibiscus.....	July—Aug.....	5 — 8	Pink, white.....	Hibiscus. Full sun, but prefer moist soil. Robust growth with immense flowers.
	Helianthus.....	July—Sept.....	5 — 6	Orange, yellow.....	Helianthus. Desirable for shrubby planting and in clumps. Newer varieties.
	Iris.....	May—July.....	2 — 3	Blue, lavender, yellow....	Iris. Select varieties for succession of bloom and character of soil.
	Peonies.....	June.....	2 — 4	Red, white.....	Peonies. Strong soil and sun or partial shade. Cover crown 2" deep.
	Perennial poppies.....	June—Sept.....	1 — 3½	Red, white.....	Perennial Poppies. "Iceland" bloom all season; "Oriental" in May and June.
	Primroses.....	April—May.....	½ — 1	White, yellow.....	Primroses. Good for half shady position and rockeries. Rich soil.
	Phlox.....	June—Aug.....	2 — 3	Pink, red, white.....	Phlox. Select for succession of bloom; replant every three or four years.
	Rudbeckia.....	July—Aug.....	4 — 6	Yellow, orange.....	Rudbeckia. Hardy, robust; spreads by itself; excellent for screening.
	Saxifraga.....	April—June.....	½ — 3	Pink, white.....	Saxifraga. Very hardy; thrives everywhere; good for bordering shrubbery.
	Shasta daisy.....	July—Sept.....	1½	White.....	Shasta daisy. The popular original has been improved in later varieties.
	Spiraea.....	May—June.....	3 — 5	White, pink.....	Spiraea. Prefers semi-shade and moist soil; good for borders; permanent.
	Stokesia.....	July—Aug.....	1½ — 2	Blue, white.....	Stokesia. Good for masses and beds in sunny positions; very hardy.
	Sweet William.....	June—Sept.....	1½	Pink, white.....	Sweet William. Extremely hardy and permanent; fine for cutting.
	Salvia.....	June—Oct.....	3 — 6	Blue, red.....	Salvia. Prefer moist and semi-shaded positions; several new varieties.
	Trillium.....	May—June.....	1½	Red, white.....	Trillium. Good for moist, shady positions in the shady border.
	Veronica.....	June—Aug.....	1½ — 4	Blue, white.....	Veronica. Long spikes of flowers; extremely effective in mixed border.
	Vinca.....	April—Nov.....	½ — 1	Foliage.....	Vinca. Good as ground cover in shady position and under shrubs.
	Violets.....	April—May.....	½ — 1	Blue, white.....	Violets. A generous number should be included in every mixed border.
SHRUBS	Berberis.....	April—Nov.....	2 — 3	Foliage.....	Berberis. Best general plant for informal hedges; color in autumn.
	Deutzia.....	May—July.....	6 — 8	Pink, white.....	Deutzia. Very hardy, permanent, and free-flowering; any soil; full sun.
	Lilac (Syringa).....	May—June.....	15 — 20	White, lilac.....	Lilac. Tall hedges, screens, and individual specimens.
	Hydrangea.....	June—Sept.....	10 — 15	White, pink.....	Hydrangea. Lawn specimens, hedge terminals, screening hedges.
	Forsythia.....	April—May.....	8 — 10	Yellow.....	Forsythia. Single specimens and in mixed border. Best early shrub.
	Japanese Maples.....	May—Oct.....	10 — 15	Colored foliage.....	Japanese Maples. Invaluable alone on the large or small lawn.
	Rhus.....	July.....	15 — 20	Foliage.....	Rhus. Unique and effective. Good background shrub.
	Spiraea.....	May—June.....	15	White, pink.....	Spiraea. Invaluable in the mixed border; also isolated. Many varieties.
	Althea.....	Aug.—Oct.....	15 — 20	White, red.....	Althea. Tall hedges and single specimens. Very hardy.
	Viburnum.....	May—June.....	12 — 15	White.....	Viburnum. Hardy and effective. Flowers followed by white or scarlet berries.
	Weigela.....	June—Aug.....	8 — 12	Pink, white.....	Weigela. Extremely pretty and free-flowering. Graceful single specimens.
BULBS		Plant—Inches Apart Deep			
	Tulips.....	4—8 4—6	1 — 3	Pink, purple, white.....	Tulips. Most effective in long borders and in front of shrubs.
	Narcissus.....	6—12 5—7	1 — 2	White, yellow.....	Narcissus. <i>N. Poeticus</i> and <i>N. P. Ornatus</i> good for naturalizing.
	Jonquils.....	6—8 4—6	1 — 1½	Yellow.....	Jonquils. For the mixed border and for cutting. Plant early.
	Hyacinths.....	6—10 5—7	1 — 1½	Blue, white, pink.....	Hyacinths. Best for formal and design bedding. Mass in variety.
	Lilies.....	12—24 6—10	2 — 6	White, red, yellow.....	Lilies. Plant soon as received. Succession of bloom throughout summer.
	Snowdrops.....	2—4 3—4	½	White.....	Snowdrops. Earliest flowering; naturalize in open woods or in rockery.
	Scillas.....	2—4 2—4	½	Blue, white.....	Scillas. Under trees or on shady lawn; will stand close mowing.
	Crocus.....	2—4 3—4	½	Blue, white, yellow.....	Crocus. Brightest of the early spring blooming bulbs. Naturalize.
	Spanish Iris.....	6—12 3—4	1 — 2	Blue, purple.....	Spanish Iris. Prefer a light, friable soil; good for the mixed border.
	Grape Hyacinth.....	2—3 3	½	Blue, white.....	Grape Hyacinths. "Heavenly Blue" the best variety; plant in groups.
	Anemones.....	4—6 3	½	Blue, white, scarlet.....	Anemones. Prefer well-drained, sheltered position; good for rockery.
	Allium.....	6 2—4	1	Yellow, blue.....	Allium. Naturalize where grass does not have to be cut and in borders.
	Chionodoxa.....	3—6 2—4	½	Blue.....	Chionodoxa. Prettiest of the early blue spring flowers; naturalize in grass.

FALL PLANTING INSTRUCTIONS

For the purpose and benefits of fall planting, turn to pages 11 and 12. Be sure that the plants are in a healthy condition. Plants set out in the fall in a dormant or semi-dormant state do not give evidence of infestation. Buy from a reliable nurseryman. Plants should be well matured; the wood should be firm and hard in the case of trees, shrubs and small fruits, and the season's period of flowering over in the case of perennials. Set out immediately upon arrival.

Any ordinary good soil will answer for most plants. Avoid extremes of sand or clay. Thorough drainage is essential. Heavy soils will be benefited by an addition of coarse sand, gravel, coal ash, or broken brick. Lime is good for both extremely heavy and light soils; it should be used with discretion.

The amount of soil preparation will depend on the quality of the soil and the culture it has received a year or two pre-

vious. Add rotted manure and ground bone where plant food is necessary. Before planting see that all roots are in proper condition. Cut off broken or straggly roots. Prepare holes for shrubs and put in plant food. Keep roots moist. Most perennials that form in clumps or crowns should be set out so that the tops are about level with, or slightly lower than, the surface.

Firm in soil about roots. Tag all plants.

After soil is well frozen, apply winter mulch (see page 39). This protects plants from weight of snow and prevents premature root growth. Use fine, dry manure, marsh hay, dry stable litter or leaves. A depth of 3" to 5" is sufficient.

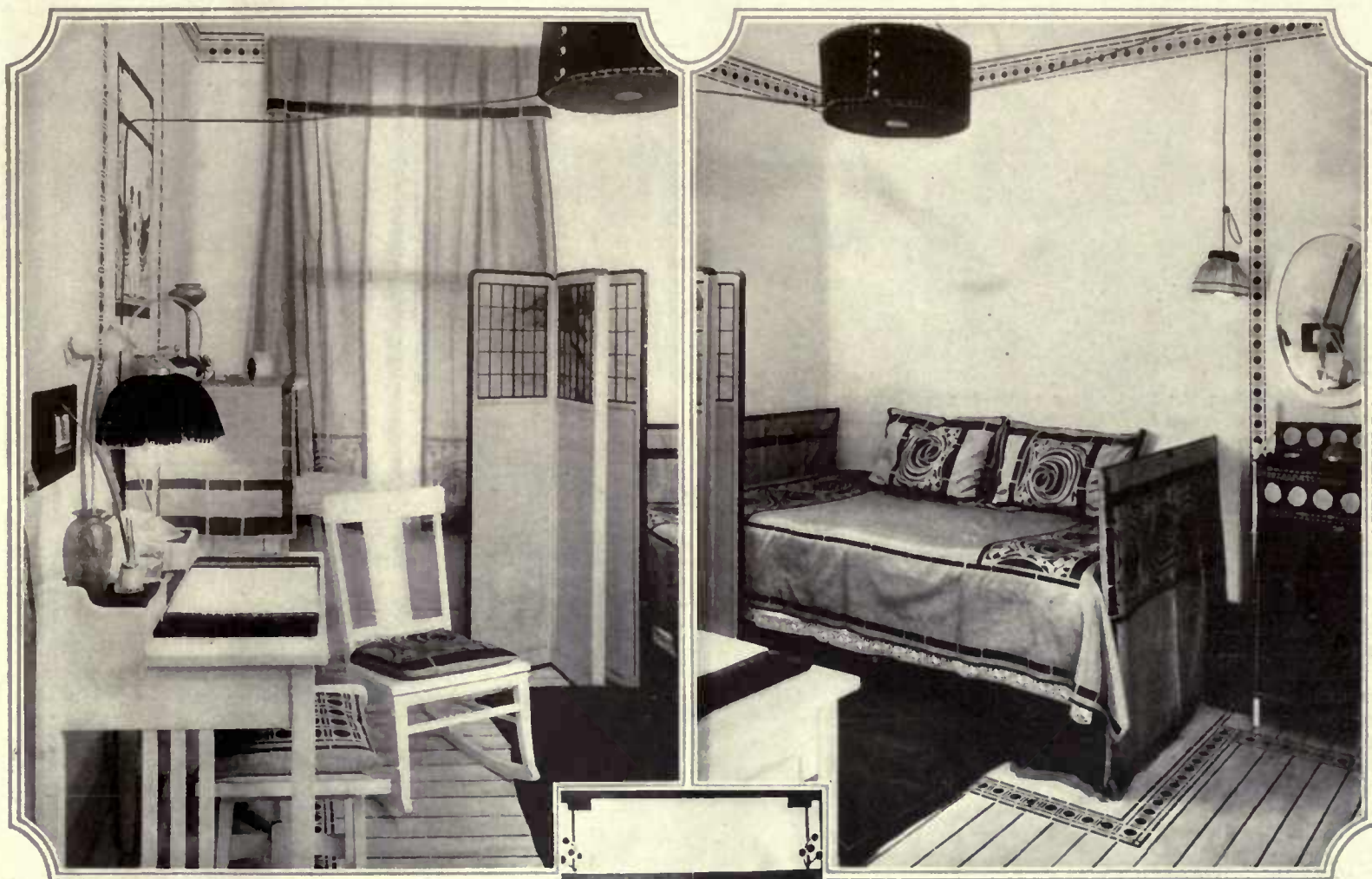
Of the larger fruits, apples and pears may be set out now, but cherries, peaches and plums should be left until spring. Of the small fruits, raspberries, blackberries, gooseberries and currants may be set out to advantage this fall.



THE RÔLE OF WHITE PAINT IN THE ROOM OF EFFECTS

And What the Painter and A Certain Lady Said

BIRDALINE BOWDOIN



Bowdoin & Manley, decorators

It was a hall bedroom, tiny as a ship's cabin. The problem was to make it look large. White paint did the trick—white walls, white furniture, white floor

Slip covers of apricot and black make the bed a couch by day. At night you fold your slips like the Arabs, and silently steal away to peaceful slumber

"OH, make me a room of sombre hue, all solemn and tender and sad, for I would sit in the gathering dusk and dream and be weary and mad. It would be so psychic—if you know what I mean.

"It is such a luxury to feel sorrowful. Don't you think so? I care little for bright colors. They make my head ache. I like a dark room best, with lots of heavy curtains—the sun is so dazzling."

All of which sounds so nicely delicate and mid-Victorian and sentimental and—unhealthy. Moreover, such stuff is everlastingly out of date. In these days, when it is considered most divine to be most normally human, men and women together seek the sunshine, the gaiety and gladness of life, and dare to express their delight in bright colors, lively music and ringing laughter.

SINCERE COLORS

We furnish our rooms to suit ourselves, not to gratify the imagined opinion of our next door neighbors or our next of kin. Let them close themselves in rooms of neutral hue; some are strong enough to endure it. Let them wear sombre colors; they may like them; or they may find enough hilarity in the single jewel at the neck or wrist.

But most of us who smile from a glad-some heart will have our bright colors, be-

cause bright colors are simple and clean and direct. We like straightforward sincerity.

See that quiet man, full of years. How he loves that flame-colored silk! Look! He is tossing it up and down in his hand as though it were a true flame! He has been in again and again to fondle that silk.

We are breaking away from tradition in so many ways, the young and the full of years. Each day, it seems, some further barrier is broken down.

"I want," said the young lady, "a room done in blue and orange—you know, bright dark blue and orange, a kind of pinkish orange. I know it is crazy, but I'd love to have it. I am so tired of pink rooms and blue rooms. I've had those colors always. But mother won't hear of it, so I shall wait



Over the chifonier is a stencil in black of girls at tetherball. No other pictures are used, this strong one fully sufficing

with my pink room till she gives her consent, and then you will help me to get it all just right, won't you?"

And after the family were convinced, then the workmen! They remember doing that house for a special man years ago, and their traditions were strong.

WHAT THE PAINTER SAID

"Oh, no, lady!" said the painter, "I couldn't possibly paint the floor white—they don't do that. I'll paint it brown or red or tan—but oh no, not white!" And he shuddered at the idea, notwithstanding that most willingly had he painted the trim creamy white, and gladly had he papered the walls with smooth creams, white paper and smiled at the creamy whiteness of the furniture, but the floor white—never!

And again, "Why, white paint on the floor wouldn't wear, lady—no, not even if it had varnish and shellac over it."

The room in question is a tiny room, the characteristic apartment bedroom. It reminds one of the cabin in a small sized yacht, very small sized. And with the ingenuity of a yacht builder and furnisher must such a room be treated, or the occupant will be lost beyond recall.

The floor space is 8' 10" x 10' 10", the
(Continued on page 62)



Time was when the Pom was a sheep dog, protecting the flock from wolves. Today he has been fined down to a little fellow of five or six pounds



He is a bright, vivacious dog, with the hardihood of many a larger breed. Quite truly has it been said that he is "the unbreakable toy of all dogs"

THE BIGGEST - LITTLEST DOG

AMONG all dogs the Pomeranian has the unique and paradoxical distinction of being the biggest-littlest. In weight he is a true toy, small even among the small breeds, for the average weight of good specimens is not more than six pounds, and many dwarfs of the breed are even smaller than this. A very small dog has always made an almost irresistible appeal to the feminine heart, and in this day small size is a valuable asset for any house dog. The various toy dogs, however, are certainly less robust than the larger varieties. Their frailty has often been grossly exaggerated, but there is, of necessity, some reasonable foundation of truth for these statements. Moreover, the very tiny dogs often lack the finer traits of the larger dog's character; some are too self-centered.

Too much toy and too little dog is, in many cases, a very valid reason for one who is a true dog lover to pass over these diminutive pets. The Pomeranian, however, rises triumphant over this objection. Although little, he has the hardihood of many a bigger dog. As one of his English friends has cleverly and quite truly said, "He is the unbreakable toy of all dogs." In his disposition, too, there is much that we admire in the larger varieties. He is a vivacious, bright dog, more like a terrier than a toy dog in his liveliness and sharp intelligence. It is not surprising that he should be tremendously popular.

ORIGINALLY A SHEEP DOG

When one knows the Pomeranian's curious history it seems that the breed has delighted to accommodate itself to the varying needs of its masters under widely different conditions of life. But a cen-

A Monograph on the Popular Pom, the Erstwhile Spitz Dog and Shepherd's Ally

WILLIAMS HAYNES

tury ago the delightful little sprite of a dog that graces our drawing rooms was a strong, courageous sheep herder capable of giving a very good account of himself even in an encounter with a wolf. In those strenuous days of the breed, it was known variously as the loup-loup, the wolf dog, the fox dog, and no less an authority than the great naturalist, Baron Cuvier, says that this dog possesses "all the sagacity of the shepherd's dog, accompanied with much greater strength, for it is used to guard the flocks in countries pestered with the wolf, which it never fails to attack with success." These "countries pestered with wolves" were prin-

cipally the Baltic provinces of North Germany, especially Pomerania, that rugged district from which Frederick the Great used to recruit the giants for his famous grenadier regiment. The local names of this Baltic sheep guardian point plainly to a wolfish origin, which the appearance of the dog certainly bears out. So the dainty Pom is probably a kinsman of the German sheep dog and other Continental wolf-like breeds.

A GRADUAL CHANGE

Times and manners change. When wolves no longer threatened the flocks, the Pomeranian sheep dog became less and less the shepherd's assistant and more and more the family pet. Gradually they were bred smaller and smaller. About 1860 some of these dogs, then some twenty or twenty-five pounds in weight, found their way into England and, in spite of a bad reputation for short temper and snappishness, gained a little popularity. About 1880 some of the breed were brought to America, but to the belief in their unreliable disposition a purely fictitious myth that they were peculiarly susceptible to rabies was added, so the spitz dogs, as they were called, did not become popular. One of the hazy recollections of my boyhood is of one of these dogs, a handsome snow white fellow of perhaps twenty-five pounds. Whence he came I do not remember, but his breed's traditional bad name must have followed him, for my brother and I were forbidden to play with him, and he was banished to the stables.

The vogue of the true toy Pomeranian, the little dog of ten pounds or under, was introduced by Queen Victoria. After a winter spent in Florence
(Continued on page 56)



Photos by Levick

The Pom's outer coat is especially long and thick on the shoulders and chest, standing out in a ruff about his fox-like head

A LITTLE PORTFOLIO OF GOOD INTERIORS

Of the nine rooms shown in the Portfolio this month, three are distinct studies in period decoration; the others illustrate decorative methods that undoubtedly will prove of value to the householder who contemplates refurnishing this autumn. For further information write HOUSE & GARDEN, 440 Fourth Avenue, New York City



Addison Mizner, architect

In the time of Hepplewhite architecture was strongly influenced by Adam designs. The above dining-room shows the two in perfect accord. The background and mantel are Adam; the mobiliary furniture, Hepplewhite: barred, shield-back chairs with tapered legs, and curves in strict subservience to straight lines

Kenneth Murchison, architect
W. & J. Sloane, decorators

The couches, woodwork and hangings impart to this room a distinct William and Mary feeling. The furniture is mahogany and walnut. The woodwork, gumwood in natural color waxed. On the walls is a striped rough silk of the same tone. Gay chintz hangings add color notes. The predominate scheme throughout is antique blue





Chittenden & Kotting, architects

The solarium is again becoming a requisite in the pretentious house. It is a little piece of the garden brought indoors and should be treated as such. Sunlight, tile floors, plants, an aquarium and wicker or rattan furniture are desirable



Hoppin & Koen, architects

In assembling this William and Mary library, the owner, who is Harris Fahnestock, Esq., of Lenox, Mass., was singularly fortunate in his choice and arrangement of furniture. The upholstery is exuberant and the furniture in perfect accord



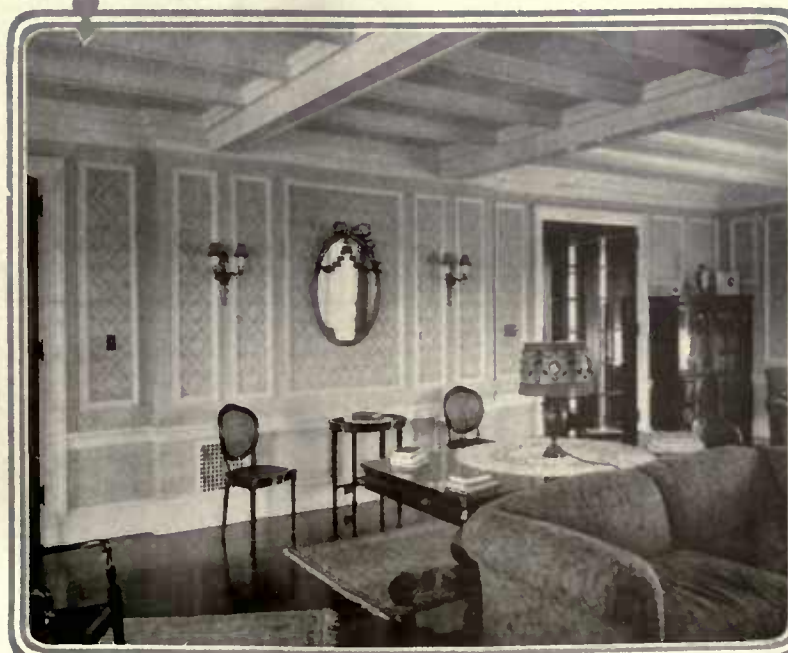
Kenneth Murchison, architect

In the residence of the Hon. W. J. Tully at Locust Valley, L. I., the solarium is effectively treated with antique green lattice over brownish tapestry brick. Curtains of cream-colored sunfast are bordered with blue. The furniture is blue, the rug blue, and the chairs are picked out with blue



Charles A. Platt, architect

One might almost say that this breakfast room in the residence of Clifford V. Brokaw, Esq., at Glen Cove, L. I., out-Adams Adam, so Pompeian is it in feeling. The shape of the room and the wall and door decorations are unique as a study of what will form a suitable background for Adam furniture. An example of consistent decoration



W. C. Furber, architect

The problem of what to do with the blank wall is answered in the treatment of this living-room. Moulding panels enclosing strips of rich tapestry, and painted lighter or darker than the wall itself, are one way out. The type of tapestry used will decide the cost



Kenneth Murchison, architect

W. & J. Sloane, decorators

The walls of this breakfast room are rough stucco and the floor soft finish tiles in opalescent colorings with which the furniture, painted in light green and decorated, harmonizes pleasantly. The hangings are also of light green, giving plenty of the morning sun

HEATING THE COUNTRY HOUSE

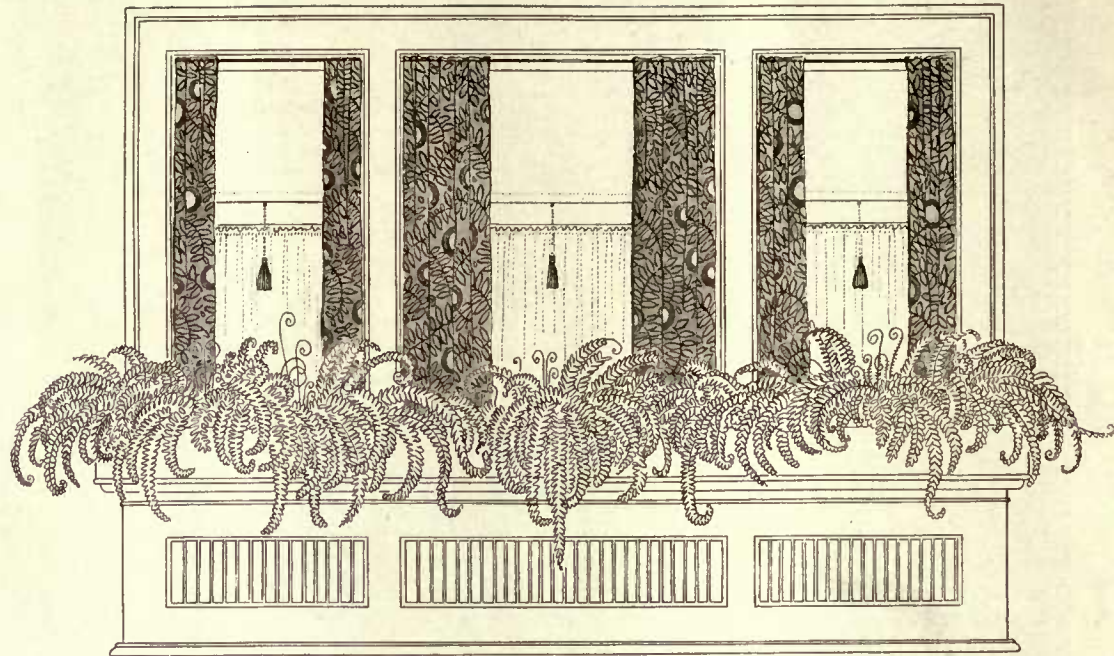
Notes on the Four Systems That Will Aid the Prospective Builder

A. S. ATKINSON

THE minds of many city folk even today picture the country house in winter as a place largely constituted of icicles. Icicles pendant from the eaves, from the bathroom faucets, from the chin and whiskers of the lord and master when he retires at nine P. M. and when he arises in the cold grey dawn. This is the mental picture, I say, and it is no more accurate than are many other quirks of the imagination. For, as a matter of fact, there is no reason why the country house should not be made as comfortable and livable in the coldest weather as its city cousin. If it is not warm the fault lies either in the installation of the heating system, or the construction of the house itself. Most modern frame houses are built today to withstand the strongest winds, very few of which can find their way through. With properly constructed walls, window frames and double sash, the house should be practically wind-proof and draftproof. If this is the case, everything depends upon the system.

AN ADEQUATE SYSTEM ESSENTIAL

To judge by the coal bills, there are great differences in heating plants as well as in houses. One house may require fifteen or twenty tons of coal in a winter to keep it warm, while another of the same size and construction will need only nine or ten. The variation may be due to the size of the heater or the arrangement of the registers, radiators or piping system. The finest house in the world is after all a mere shell, not a home, if it is cold and uncomfortable through the long winter months.



By concealing the radiator in a box with grided panels, spreading a sheet of asbestos over it to prevent excess of heat and setting the flower boxes on top, an otherwise objectionable feature becomes useful and decorative

Whether a hot air, steam, or hot water system is used, one prime essential should be noted: the coldest parts of the house are on the north and west sides, and the furnace should be located so that the shortest and most direct pipes run to these parts. Scores of houses are equipped with heating systems which entirely ignore this principle.

A properly heated house is one whose temperature can be regulated to suit any weather condition. To do this it must be possible to heat all parts in the coldest weather to a temperature of 65° to 70°. It is easy to shut off too great a heat, but difficult to get up the extra temperature if the furnace is not large enough. The most common mistake is to install a heating plant too small for the house, thus wasting coal by forced drafts. It is cheaper to install a plant a trifle too large than one too small.

We all know more or less about hot air, steam, and hot water heating, but the vapor vacuum system, although on the market for seven or eight years, was hardly known two years ago. Today it is much used.

VAPOR VACUUM HEATING

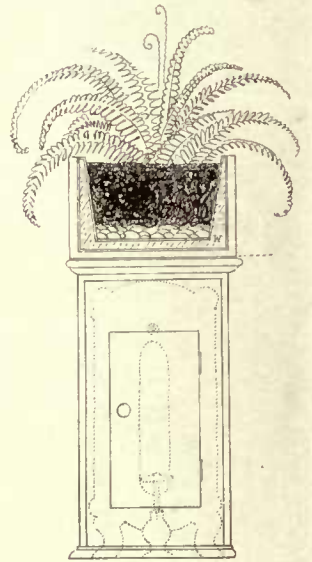
There are several vapor vacuum systems on the market, and though most of them are good, care should be taken to select one with an established reputation.

There are several advantages in this vapor heating. It is absolutely noiseless; each room can be heated to any desired temperature independently of the others; the radiators are small and the valves are at the top; and the valves are graduated so as to heat the radiator

in whole or in part. There are no air valves on the radiators to sputter or hiss, the air is disposed of through the return pipe that carries off the condensation from the vapor, and its escape occurs altogether in the cellar, where it is prevented from returning to the system by means of a controller. Radiators can be closed off instantly and the heat stopped, or turned on in a moment with an equally quick response. If a mild day calls for only a little heat, the valve can be turned on a couple of notches; if it gets cooler later in the day, you can turn on another notch or so until the required heat is obtained.

After a fire has been started in the boiler of the vapor system, the vapor commences to rise from the water, and quickly makes its way to the radiators. As the vapor enters the piping which has until now been filled with air, the air is rapidly forced ahead until it is dislodged from the radiator into the return air pipes to the controller in the cellar, where it is ejected from the system. Since the controller performs the function of air valve for the whole system, the vapor naturally follows the same course to the controller, but is prevented from escaping by the instant action of the heat on the expansion valve, thus closing the system.

The system is now filled with vapor which enters on its duties as a heating agent. As heat is transmitted to the room the vapor condenses, creating the vacuum and exerting a constant suction on the boiler, thus pulling the heat up into the radiators. All this is frequently accomplished without creating noticeable pressure at the boiler.



Cross-section of the above, showing zinc lining, water chamber, soil drainage and asbestos sheet



Enclose the dining-room radiator in a box with rattan panels and build shelves above; a serviceable warming closet has been made

and as soon as the drafts are closed and the rate of combustion lowered, vacuum is created. From the standpoint of fuel economy, the vapor system represents a saving of from twenty-five to forty per cent.

Fuel economy with a steam plant depends upon whether or not the desired temperature of the house can be maintained in the coldest weather without forcing or raising an unnecessary pressure. A steam plant should be designed to take care of the heating in the most severe weather with ordinary firing. Then in mild weather the house can be heated from the vapor without any pressure being indicated on the gauge. Steam is very quick acting, and if the dampers are opened a little it will respond in a short time to meet any conditions. More waste of fuel in steam heating plants is due to inadequate systems than to anything else. Forcing is thus necessary whenever the weather turns a little cold. As a result of this one house may require a consumption of several tons of coal more in a season than another of exactly the same size and

arrangement. A large, adequate sized steam plant, instead of being more costly, is in the end more economical. If, in installing one, provision is made to heat the house easily in zero weather, satisfaction for all temperatures will be assured.

THE HOT WATER SYSTEM

Hot water heating is very popular today, thousands of houses being equipped with it. The principle upon which all low pressure hot water heating is based is the fact that water is at its greatest density and minimum volume at 39.2° F. Upon the temperature being raised above this point the volume increases and the density decreases. For instance, a gallon of water heated from 40° to 212° F. expands to 1 1/23 gallons.

During this process of expansion the heated or lighter water rises to the top, and goes through the pipes to the radiators. While in the radiator it comes in contact with the colder air, and becoming cooler and of greater density it descends through a return pipe to the boiler. This process is con-

tinued indefinitely, or as long as the fire keeps the boiler hot. The formation of steam is impossible because of the expansion tank which permits an outlet. There is consequently no danger of an explosion, and the action of the water is free from noise and that violent metallic knocking.

A good hot water plant has a temperature variation ranging from 90° to 200°, and owing to this fact it seems wonderfully suited to our American climate. It is possible to heat any building to any desired degree provided the plant is large enough and properly designed and managed. So far as management is concerned, this system is the easiest to handle of any. If the water is allowed to get cold, however, it requires a long time and a great expenditure of heat to warm it up to the point of passing through the pipes. A good plant should keep the water warm all the time, and even at night it should not cool off. Bad management is indicated when the water is cold in the morning, for it should remain hot for several hours after

(Continued on page 70)

THE WHYS AND WHEREFORES OF MULCHING



Protect tender shrubs and roses by building around them a mulch of straw mats that will ward off extreme cold and snow

A Garden Operation That Helps Nature

ANDREW HOEBEN

leaves upon their roots. The winds blow them from the great trunks which are deep rooted and need them least, to lodge among the stems and roots of the underbrush which needs them the most.

Leaves are the most natural and the best cover for roots. But they cannot be used to advantage in summer on well kept grounds because of the difficulty of retaining them in place, and their unsightly effect when blown about the lawn. In autumn, however, they should be gathered when most abundant, for a winter mulch, and kept in place by branches laid over them. The twigs and leaves together catch the blowing snow and thus

make a warm snow blanket in addition to their own protection. For summer mulching, sawdust (not too fresh), and "chip dirt" are good and tidy protections. Old straw is excellent but unsightly and too disorderly when blown by winds to be satisfactory in neatly kept places; and when used too freely it harbors mice. Tanbark is a favorite summer mulch, and a very good one if not put on too thick. Evergreen leaves and twigs are admirable for either summer or winter, but especially for the latter on account of the snow that accumulates in them. Massed to the depth of 1', the ground beneath them will hardly feel the frosts. Trees or shrubs which are hardy enough to be forced into a rank growth without making their new wood too succulent and tender to bear the following winter, may be mulched with short manure, but trees of doubtful hardiness must not be thus stimulated. If used at all it should be in autumn for winter service; rake it off in spring and



The summer mulch consists in scratching the soil so that it will be protected from drying too rapidly under the direct rays of the sun

A SIMPLE definition of mulch would be "any substance which may be strewn upon the ground so as to retain its moisture for the benefit of the roots which it covers, or to serve as a non-conductor of the coldness or heat of the air, and to preserve the warmth of the earth beneath." The mulch is a faithful gardening ally, as essential to the success of the well considered grounds as the spade, the rake or the spraying pump, if it is properly used.

VARIOUS MULCHES

Mulching may be done in a great variety of ways and for different purposes. Summer mulching is intended to protect the soil from too rapid drying under the direct rays of the sun, while the winter mulch is designed to prevent the sudden and excessive freezing and thawing of the earth. Leaves are the natural mulch for forest trees. At the approach of winter, see how all the trees disrobe their branches to drop a cover of

replace it with some other cooler materials during the growing season.

In addition to the mulching required over the roots of young trees and shrubs in winter, it is necessary to cover with some protection of the trunks and sometimes the entire tops of those which are half hardy.

PROTECTING TRUNKS AND BRANCHES

The stems of young trees may be covered with straws bound around them, matting, or with strong brown paper. Small treetops and spreading shrubs may be carefully drawn together with straw cords and bound up in straw matting as completely as bundles of trees sent out from a nursery. As such masses are likely to catch the snow and offer considerable resistance to the wind, it is absolutely necessary in all cases after a subject has been thus bound to drive strong stakes near by and fasten the bound-up branches securely to them until the cover

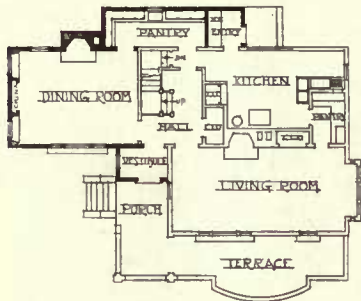
(Continued on page 70)



The original house was a comfortable cottage, indigenous to the rugged New England hills that surround it, both in color and design. Its one fault was a lack of adequate accommodations



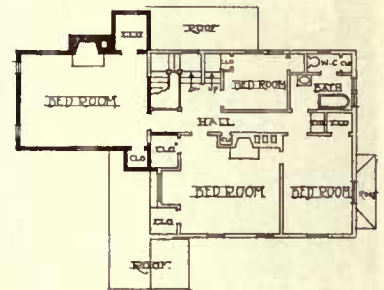
As remodeled the house was better fitted to suit the needs of a larger family and proved more in harmony with the white-painted houses of that New England community



The dining-room gave greater privacy at meals, which the growth of the community demanded



Plenty of sunlight has been let into the dining-room by windows on three sides. The woodwork is ivory white; the paper, a Japanese design of blue on ivory background, and the hangings and rugs blue



An additional bedroom went in over the dining-room, with a wide fireplace and windows on three sides

A HOUSE THAT GREW UP

The Country Turned to Village and the Family Increased in Size, but the House Kept Pace with Every Change

KELLY & GRAVES, architects

A HOUSE grows because the family grows or the community grows. This was the case of the residence at Weston, Mass., the home of Oliver C. Howe, Esq.; both family and community grew out of their "brecks," and changes had to be made.

The house started in life as a cottage—a well-designed cottage—on an ideal site half way up a rugged New England hill. It nestled to the hillside as naturally as the surrounding trees. Even in coloring it appeared indigenous, for the warm brown of the side walls and the leaf green of the roof were taken from Nature's own palette.

As a concession to the simple life, the living-room was so arranged that one end should serve as a dining alcove, the table being used, at other hours, for library purposes. Upstairs was accommodation for three bedrooms with an extra room in the attic. Such was the sum total of space.

For a time this cottage served faithfully the needs of its owner and graced its locality. Then the locality grew and the family

increased, and the house itself had to grow, too. So here is what happened.

Except for unconventional summer life, modern conditions seem to demand no less than three rooms on the first floor of a house. Inevitably there will be a chance visitor at meal hours or occasions of somewhat formal entertainment when a dining-room entirely shut off from the living-room will be indispensable. Attractive as the little house was then, it was scarcely complete without a dining-room adequate in size and private in location. The house was also somewhat restricted in the matter of sleeping accommodations. With remarkable success, as well as with very slight disturbance of any existing structural work, this demand for increased space was met.

In adding the dining-room care was taken with the fenestration and the outlook, which give the good cheer and sunlight so necessary to that room. The windows look out on three sides, east, south, west, assuring an abundance of light. Inside the room is also

decorated cheerily. The standing woodwork is finished in ivory white and the ceiling tinted to correspond. The wallpaper has a background that exactly matches the woodwork and against this is Japanese design in soft old blue. The sunfast hangings and rug reflect that color note.

In emphasizing the increased scope of the house the drastic change in the exterior color scheme is appropriate; and it is likewise fitting in view of the location of the house in a section of the country long famed for the beauty of its simple, white-painted, frame homes. In this instance, not only the body of the house, but the trim is painted white, which pleasantly contrasts with bottle-green blinds and leaf-green roof.

Although, in its original form, the house was in its general lines a pleasing composition, it is now much more satisfying in mass; as the additional wing has imparted a becoming increase in girth, just as the sharper color contrast has given greater value to the lines of the many-gabled roof.

FALL PLANTED BULBS — A BRIEF SYNOPSIS

Naturalizing, Bedding
and Forcing Indoors

W. C. McCOLLOM



When planting lily bulbs in poor soil, the hole should be filled with humus or leaf mold to provide richness



Tulips, narcissi, hyacinths or any other of the hardy bulbs may well be placed in a border planting such as this



Uniform depth of planting in a formal bed is assured by using a piece of spade handle cut to form a dibble

AS the country road is to the walker, so is the bulb to the true lover of flowers. At once a promise and a guarantee of beauty to come, the homely brown sheathing of the bulb belies its looks. Yet as surely as the dusty lane leads to alluring nooks and vistas, so surely will there spring from the bulb's dry shell a flower of rare beauty. Seeds may come and seeds may go, but the bulb is certain, a trusted standby in the midst of our garden feats and failures.

To be sure, there are good bulbs and poor, the former, of course, costing more than the inferior grades. Yet, it is poor economy to invest in a lot of cheap bulbs under the impression that they are just as good; better buy the best and reconcile your conscience by the thought that something worth while never comes for nothing.

FORCING BULBS

For forcing in the greenhouse at a temperature of from 50° to 70°, bulbs are indispensable, and there is a large range of types and colors from which to choose. As most of them are kept outdoors until actual forcing starts, they occupy but a small proportionate amount of bench space in the greenhouse. The blooms are acceptable both as pot subjects for decorative work and for cutting; they are splendid keepers and will last for a week or two.

The hardy type of forcing bulb is planted in boxes or pots in the fall and then buried outdoors. The best method is to bury them in a deep trench out in the open, thus allowing the plants to make good roots through the resultant even soil condition. Wherever the bulbs are placed for storage, they can be covered with manure or litter to prevent the soil freezing. Frost will not injure bulbs, but it is difficult to get them

the hyacinths, all sorts; all kinds of tulips; all the narcissi; crocus; allium and ornithogalum. Other types are planted in boxes, pans or pots, but instead of burying outdoors, they are placed in a frame and covered with a few inches of ashes or soil to keep as even a condition as possible. These last types, which include all the forcing lilies, anemones, calochortus, freesia, gladioli, forcing iris and oxalis should be brought into the greenhouse when growth shows above the covering.

Two exceptions to the above rules are spirea and lily-of-the-valley. The former is usually potted up and stood outdoors to freeze, while the latter should be planted in sand when received and placed outdoors until it is well frozen. Then it can be forced in cold storage valley pipes; if these are used the bulbs can be forced at once and successfully.

SOIL AND TEMPERATURE

Generally speaking, bulbs require a rich yet well drained soil from a compost heap that has been properly prepared; or lacking this, a mixture of three-fourths chopped sod to one-fourth well rotted manure, with a shovelful of sand and one

of bone meal added to every twelve of this mixture. By the time the flower shows, the bulbs will have pretty well exhausted the soil, and liquid feeding with manure water can be resorted to with good results.

The hardy forcing type will be found at home in a night temperature of 50°, and they can be forced 5° either side of that. Lilies require about 60° and freesias can be forced at either 50° or 60°, but 55° will be the best all-around temperature. It is best to start the plants early enough so that they can be brought along slowly, for rapid growing means weak stems, insects and dis-



A naturalized planting of bulbs is just what its name implies—absolute informality. The grass can be cut after the bulbs have flowered in the spring

out for forcing if the ground is frozen.

As bulbous plants of all kinds are water lovers, it is advisable to water them before they are buried. If stored in a pit or cold frames, they must be watered frequently, especially after root action has started; if buried outdoors, however, they will require no further attention until they are rooted well enough to start forcing, which takes from six to ten weeks according to the variety. They can then be brought into the greenhouse and forced in any quantity desired for bloom there or in the house.

Good bulbs of the hardy forcing type are



Sand placed in the bottom of the holes where lilies are to go will protect the bulbs from excessive moisture

ease. Always start the plants in a low temperature, even though it is found necessary later to increase the heat; never bring plants from outside into a high temperature.

When first brought into the greenhouse most of the bulbs can be placed under the benches until considerable growth is developed. This lengthens the stems of the flowers by causing the plants to "draw up," but of course must not be overdone. Do not let the plants suffer for water at any time after growth shows.

GOOD FORCING BULBS

If proper care is taken to ripen the bulbs after they have finished flowering, most of the varieties can be used for planting in various ways around the grounds. They are of no further use for forcing, and when planted out will not produce anything the first season, but after that a fair proportion of them will continue to flower. They should not be used in any conspicuous place where they are expected to make a show, but in out-of-the-way corners, the edges of shrubbery borders, etc.

The following will be found a fairly comprehensive list of satisfactory forcing bulbs:

All the hyacinths, including the Dutch, Italian, Roman and miniature types; tulips of various types such as the single early, single late, double, Rembrandt, May flowering, Darwins, parrots and gesneriana. All types of narcissus force well, including single and double, paper white, polyanthus, jonquils and poet's. Besides the regular forcing lilies, such as *Harrisi*, *Longiflorum*, *Formosum*, *Candidum* and *Multiflorum*, we now have the Japanese sorts such as *Auratum*, *Rubrum*, *Melpomene*, etc. Freesias are particularly valuable for cut flower purposes, and lily-of-the-valley, of course, is always acceptable.

This is a list of the most popular bulbs that are forced, but there are many others that are really deserving of attention, such as the beautiful anemone and the *Colwelli* type of gladiolus. Other sorts of gladiolus can be had in cold storage bulbs, as can the odd but beautiful ornithogalum, the gloriosa, the Spanish and English iris, crocus, calochortus, ixia, oxalis, allium and sparaxis. A fair selection of these is desirable.

Care is necessary when planting bulbs outdoors for formal effects. Varieties that flower at the same time must be used, and it is equally important that the bed be properly prepared, all parts dug to an even depth and the same amount of fertilizer used to insure a uniform growth. The bulbs must be planted at a uniform depth, the best method to pursue being to cut off the upper 6" of a spade handle and use this to plant with, jabbing it down to the hilt each time.

BEDDING AND GENERAL PLANTING

After the bulbs have finished flowering they can be dug up and ripened by storing in a cool, dry place or heeling in outdoors. When properly ripened these bulbs can be used for several

subsequent seasons, though there is no question but that bulbs do deteriorate to a certain extent in our climate.

All the Dutch hyacinths are very useful in formal plantings, coming in a fairly good range of colors including the various shades of pink, red, blue, pale yellow and white. Practically all the tulips are available, but don't mix them. Good ones are the single early, Darwin, May flowering, parrot, Rembrandt and double flowering. While not as stiff and formal as the hyacinth or tulip, for large mass effects, the narcissus is very useful. The large trumpet or double flowering type is more effective where mass of color is desired. For smaller beds crocuses are excellent; a pretty effect can be had by planting them in between tulips or hyacinths, and they will be through flowering before the others start in. Succession of bloom is as practicable with bulbs as with other perennials or annuals.

There are hundreds of locations on the

means of supplying fertilizing qualities to the soil when you cannot dig it, and will add materially to the life of bulb plantings.

When plantings of bulbs are made and it is desired to put other things in the same space, there are two methods to pursue. First, the bulbs can be planted extra deep—say about 8"—and after flowering their tops can be removed and the other plants put in place. The better method, however, is to pull up the bulbs and store them in a dark, dry place where they will ripen, or they can be heeled in outdoors until fall.

In all kinds of plantings masses are desirable. Don't sprinkle the bulbs around and don't plant any ribbon rows of alternate colors. Mass the colors, and use a little judgment in blending them. Many of the hardy bulbs are rather strong in color and very firm when properly used, but by indiscriminate planting a conglomeration of colors that is hideous can be made. For the most part you will find the arrangement easy if you match the reds carefully, do not bunch a number of pinks and purples with a lot of reds, and never mix pink and purple.

THE PROPER DEPTH

The general rule for planting bulbs is to set them twice their depth. That is, a 2" bulb should be 4" below the surface of the ground, though personally I prefer to plant them deeper. Three times the size of the bulb would be a better rule, for this not only gets the bulb below the freezing and thawing condition of fall and spring, but also retards the growth so that it is not so likely to be affected by heavy frosts late in the spring. This method would make it necessary to plant tulips, narcissi, etc., about 6" deep and other bulbs in proportion.

In poorly drained soils, bulbs will sometimes rot before they have made sufficient root to sustain them. In locations of this kind, make the hole a little deeper than needed, put about 1" of sand in the bottom, place the bulb and cover with sand. This is especially recommended when planting lilies or other expensive bulbs.

When making plantings of this kind it is not necessary that every bulb be planted the same depth; in fact, it is better if the effect is prolonged a trifle by some coming in flower a little earlier than the others. A trowel is the best planting tool except for the very large bulbs like lilies, for which a spade is very serviceable.

For general plantings all types of tulips are desirable. There are a number of different sorts flowering at different times, and it would be hard, indeed, to find anything more satisfactory than tulips from the early Duc von Thols to the

late Darwins. All types of narcissus can be used, and there are a goodly number such as the large trumpet, short cup trumpet, double flowering, polyanthus, jonquils and poet's. Hyacinths can also be used, but personally I think this flower better fitted for bedding than for general use. All the hardy lilies can be used effectively, particularly the Japanese types and many of the hybrids. Lily-of-the-valley is very good for border
(Continued on page 58)



Among the boxwood bushes some of the late flowering tulips will find a suitable setting. A trowel is a good planting tool for them

average place where a few bulbs might be used to advantage in herbaceous borders, the flower garden, in separate borders, or near the house. All the hardy bulbs are available for plantings of this type, in a good rich soil. They respond readily to and will reward good treatment, so where possible always spade a liberal quantity of manure into the soil, and mulch well each winter with good manure if the bulbs are left in the ground. This last is the best

MAKING THE FARMING BUSINESS PAY

FLORA LEWIS MARBLE

Last year there appeared in HOUSE & GARDEN a series of articles called "Counting the Cost of Farming." It told the experiences of a gentleman farmer who retired from law and went in for orcharding. He was willing to invest \$5,000 a year for five years. By that time he expected returns. With this article begins the story of some of the problems he had to meet before the paying basis came even in sight. It faces the problem: "Is there any profit in a dairy in connection with an orchard?"—EDITOR.

IN "Counting the Cost" I showed just how we spent \$3,383.32 in preparing the land and planting 5,676 apple trees. Since then we have added 395 new trees, purchased for \$102.70 and planted at a cost of 20c per tree, bringing the total cost for setting the orchard up to \$3,565.02.

At the time of writing the oldest of these has been three years set. What method of cultivation should we employ? How get the quickest returns for our investment? These questions afforded much ground for consideration.

As soon as the trees were planted the question arose: "What and how much fertilizer will be needed?" We consulted the authorities.

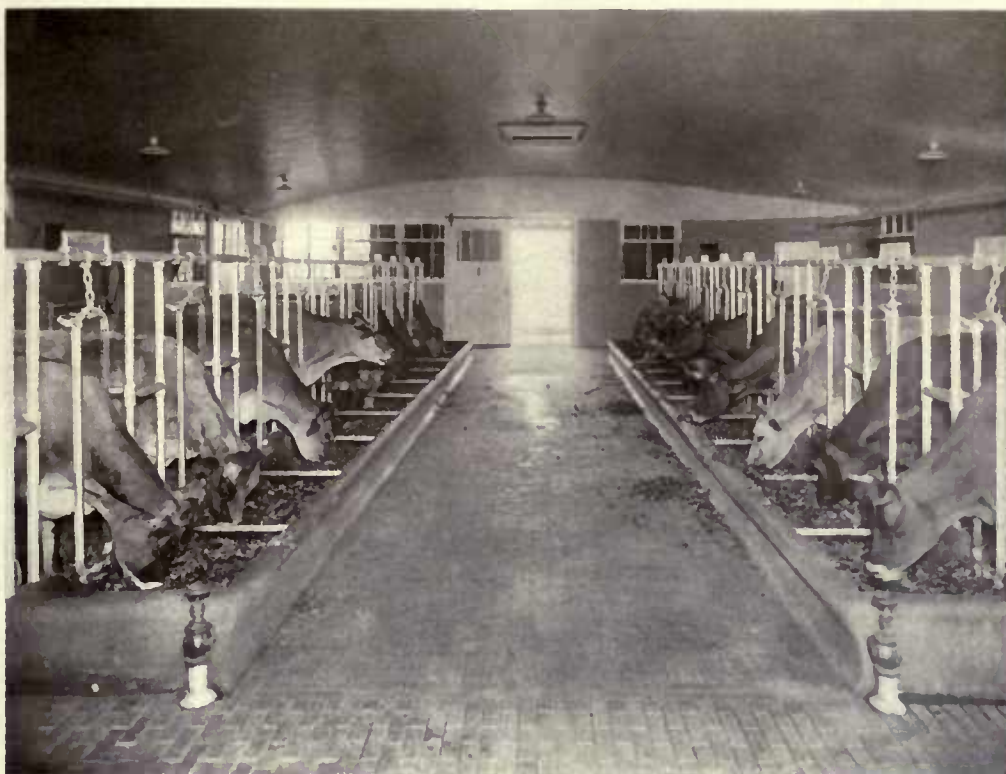
"Stable manure at the rate of about ten tons per acre," said the Pennsylvania State College Bulletin No. 106, "is one of the best treatments that can be given to an orchard, either in sod or in connection with the tillage. But a commercial fertilizer carrying about 30 pounds of actual nitrogen, 60 pounds of actual P2O5 and 50 pounds of K2O, has proven almost as good in our experiments."

"Nitrogen is apparently of much more value in apple orchards than is generally supposed," said Bulletin No. 100. "Its addition has greatly increased the quality of fruit. Many failures with potash and phosphate have doubtless been due to a deficient nitrogen supply. It should be used judiciously, however, because of an indirect reduction in color, and sometimes also in size of the fruit."

SOME OTHER OPINIONS

"Scientists and practical orchardists," said the Department of Agriculture Farmers' Bulletin, No. 113, "are generally agreed on the great value of well-rooted barnyard manure for an apple orchard. It not only supplies humus, but it contains a large percentage of other necessary nutritive elements for maintaining health, vigor and fruitfulness of tree, and for development of the proper quality for a fine fruit product." We read further:

"A test in a young orchard has now been carried on fifteen



Alfred Hopkins, architect

"Nearly all the so-called model barns are so expensive as to be impossible on a business farm," says an authority. In such a barn as that above the rent per cow is \$100 a year; it takes a mighty good cow to yield \$100 worth of milk a year at wholesale prices

years," it said, with magisterial finality, "and confirms the belief that on the Station soil, fertilizers are wasted in the apple orchard. Practically, it may be said, that the money paid for fertilizers, varying from \$27 to \$186 an acre for the twelve applications, has been buried in the soil. Whether any of it will ever rise to profitable activity now seems doubtful. This experiment indicates that in the average western New York tilled apple orchard, if well drained, well tilled and properly supplied with organic matter from stable manure, or cover crops, commercial fertilizers are little needed."

could it make? Would it really pay?

In our vicinity modern barns are scarce. The average farmer keeps as many cows as he and his son, or hired man, can care for. His wife and daughters often help with the milking and attend to washing the milk pails and cream cans. In many cases the milk is sold to the company that ships it to New York. This company pays, on the average, less than 3½ cents a quart. If the whole family did not help expenses could not be made at that selling price. As a recent bulletin put it: "The prices of farm products are based on the production of the farm family working as a unit."

One man in our community, relating his experiences, said, "I had to sell my dairy this season. My wife is not well enough to help with the milk."

Another man near us has just put up a modern barn. It is sanitary but not fancy. It accommodates twenty-six cows.

The barn cost \$3,500. His farm of 100 acres with buildings is worth \$10,000. Barn houses 26 cows, valued at \$75, or \$1,950. Total, \$15,500.

He raises crops to feed his cows. Dairy products are all he sells off the place. This makes his investment cost, per cow, \$600. At this rate the cost of a fifty-cow dairy would be \$30,000. The figures were staggering. But we recovered our breath and set to figuring: "What are the conditions that would make a dairy



The poor farmer is able to make ends meet only by making the entire family work. Children are taught to work in the fields almost before they are taught their A, B, C's

investment of \$30,000 a profitable one. So on the basis of an investment of \$30,000 for 50 cows, being an investment per cow of \$600, each cow must earn 5 per cent. on \$600, or \$30 each year before any real profit is made. How much milk will a cow have to produce, and at what selling price, to earn \$30 over and above the cost of production of the milk? The elements entering into the cost of milk production are: (1) cost of food; (2) cost of labor; (3) cost of barn; (4) depreciation in value of cow owing to the fact that after a limited period its value is simply beef value—sold for meat; (5) selling cost of the product.

Statistics show the cost of food for milk product is, approximately, \$9 per 1,000 pounds of milk. That being the case, a cow that averages 5,000 pounds of milk a year would cost \$45 for food alone.

Leaving aside any modern sanitary stable methods, one man cannot care for more than fifteen cows. Valuing the man's time at \$1.50 per day the cost of labor per cow would be 10 cents. That means that the yearly care for a cow cannot come to less than \$36.50.

The cost of barn and land, or interest cost per cow, is shown above in the interest on \$600, or, at 5 per cent., \$30.

Since the milking life of a cow is not more than eight years, depreciation in value from its valuation at \$75 as a milk producer to its value of about \$30 when sold for beef is about \$5 a year.

The selling cost of milk varies with the method used to dispose of it. If sold to one of the large milk companies to be shipped to a city, the yearly price of milk averages about $3\frac{1}{2}$ cents a quart. Then the cost of selling need not be considered as a separate item, for one man can take care of fifteen cows and haul milk to market under average conditions. Tabulating the costs for this \$75 cow we find—

Cost of food for 5,000-pound cow	\$45.00
Price of labor.....	36.50
Investment, barn and land interest..	30.00
Depreciation of cow.....	5.00
Cost of selling milk to company....	00.00
	<hr/>
	\$116.50

At the rate of a pint to the pound, 5,000 pounds of milk at $3\frac{1}{2}$ cents per quart approximates \$87.50. As the total cost of producing the milk is.....\$116.50 And it is sold for 87.50

There is a loss per cow of..... \$29.00
Or for a 50-cow dairy.....\$1,450.00

Evidently a dairy composed of cows that produce only 5,000 pounds of milk would not be a profitable adjunct to our orchard, for the manure received from these cows

cept the average production per cow could be considered at 8,000 pounds, and the cost of food at \$72 instead of \$45. Disregarding entirely the difference in cost between a herd of Jerseys which will average 5,000 pounds of milk per cow, and a herd of Holsteins, which will average 8,000 pounds of milk, the cost of producing the milk on the 8,000 pound basis is \$143.50, while the milk value is only \$140. However, there is a calf which is worth from \$2 to \$4. Selling this would almost cover the difference between

the cost of producing the milk and its selling cost. On this basis the fifty-cow Holstein dairy would pay its expenses and leave the manure clear gain.

We found, however, that dairy herds producing an average of 8,000 pounds of milk per cow could not be purchased for \$75 per head. To produce this output the stock must be choice, and the average cost per cow climbs directly to \$200 or better. This would change the entire investment cost from \$30,000 to \$35,000, and alter the depreciation cost per cow from \$5 to about \$25. This being the case, a fifty-cow dairy on the 8,000-pound basis would still suffer a money loss of \$1,200 per year, unless the manure was sold, and the manure would be of about that value in the open market. So we had to come back again to buying the manure.

And, besides all this, there is an element of hazard in the keeping of a dairy, not only in securing the proper persons to take care of the herd, but loss from sickness and accidents which we have not considered here; and more than all this there will be

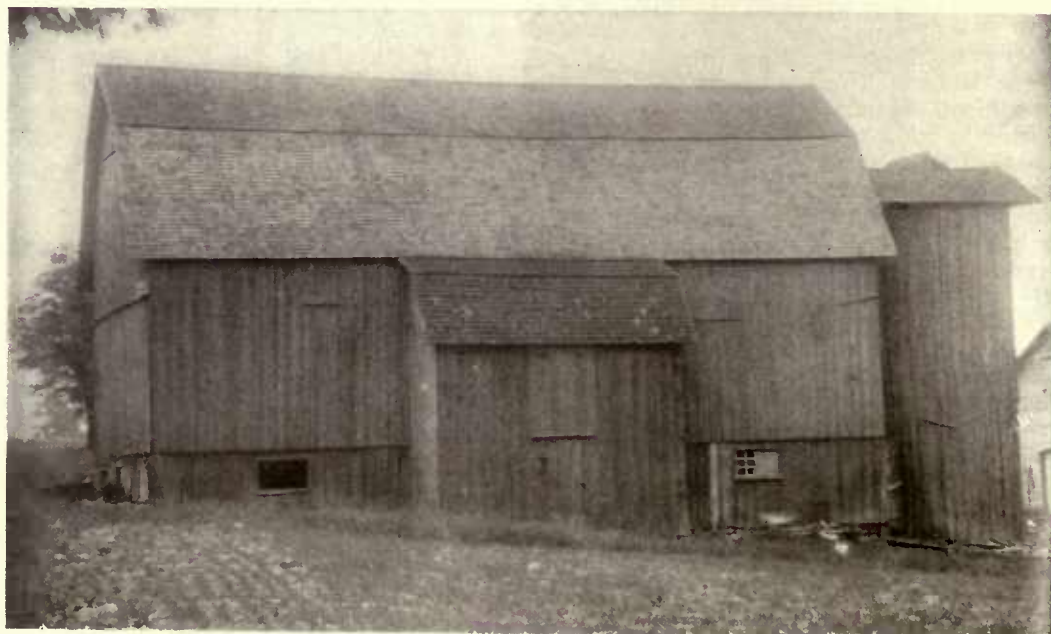
an investment of between \$30,000 and \$40,000, which will be non-productive, earning no more than its interest value, and which, once made, cannot easily be withdrawn.

If these figures seem unreal to you, read U. S. Department of Agriculture Bulletin No. 49, wherein they prove that it costs \$60 to raise a heifer two years old. "A farmer cannot afford to raise a heifer calf that will not sell for more than \$60 at two years of age," are the words it uses.

Bulletin No. 295, published by Cornell
(Continued on page 66)



The average poor farmer isn't content with his barn. He would change it if he could. The cost of sanitary improvements would not only eat up all the profits, but put him everlastingly in debt



This, the barn of the average well-to-do farmer, is a great improvement on that above, but it represents bigger outlay in upkeep. The investment, per cow, for such a barn is figured at \$600

would be just as expensive as if it was purchased in the market, and we would have all the extra expense and trouble of conducting the dairy besides.

THE COST OF HOLSTEINS

The average milk production for Jersey cows is not far from 5,000 pounds, the figures we have used. We next considered the cost of maintaining a herd of Holsteins, acknowledged heavy milkers.

Here the figures ran much the same ex-

SOMETHING GOOD OUT OF MEXICO

Not All Things Mexican Are Unstable: the Dahlia Has
Lasted More Than a Century

GRACE TABOR



Originally the cactus dahlia resembled the flower of a well-known garden cactus, but it long since lost this similarity

FOREIGN travel and the culture incident thereto have never done more for anything, I am quite certain, than they have done for the dahlia family. It holds its head so high that no one ever suspects its kinship to one of the meanest, most ornery weeds in the land—the wretched beggar's tick. This circumstance of forgotten relationship is not without its parallels, however, and perhaps the less said about it in this case the better for our peace of mind.

Some time before 1789 the wild dahlia was first found by Europeans either in Mexico, Central or South America. We are certain that some time prior to this year roots or seeds from the wild were first collected and sent to Europe and there propagated, for in 1789 dahlias were under cultivation in Europe. Of these early experiments it is said that though they were single flowers in the wild, they doubled the first year under cultivation or showed signs of doubling.

THE DAHLIA BECOMING CULTURED

A quarter of a century went by before anything remarkable happened, however, and it is just two years more than a century since dahlias began to climb toward the place they now occupy in the flower world. In 1814 we hear of a dozen or so good single-flowered forms, and some others showing the aforementioned "signs of doubling." Then suddenly a striking change and a marked doubling set in, and in another quarter of a century there were no fewer than sixty varieties known and prized

by the Horticultural Society of England.

Why there should have been this sudden "break," as growers call this phenomenon, it is difficult to say. Perhaps it was the result of definite efforts on the part of the growers, and perhaps the hidden work of the years of care and cultivation began suddenly to tell. The cooler climate was undoubtedly a factor. In any case there set in an exciting time for those interested in the flower. In fifteen years more, the number of varieties had mounted so rapidly that one grower alone offered over twelve hundred for sale. Just how many there are now it is difficult to say, but estimates put the number at something over three thousand—all sprung, please remember, from two Mexican, or possibly one Mexican and one South American, wild flowers!

These primitive varieties are wild flowers of a simple, daisy-like form, showing eight rays in two layers, the inner ones set exactly at an angle of forty-five degrees with the outer or rear ones, thus giving the flower a star-like appearance. From these came into being the single, pompon, show and fancy types first; and then, with the finding of another kind of plant called *dahlia Juarezii*, after the Mexican president, the form known as the cactus type was de-



In the modern cactus class the dahlia exhibits a wide range of form. Contrast this flower with the one shown at the left

veloped. This was not, however, until after the earlier and more formal dahlias had long been grown and widely distributed.

Though very little is definitely known about their origin, it is claimed that all of the cactus dahlias sprang from a single root which a Dutch plant dealer or grower obtained from Mexico in 1875 or 6 or 7—no one knows just when. The plant flowered in 1879, at any rate, when it was taken note of by those interested and given the name just mentioned. Now the dahlia enthusiasts rejoiced, for at last they had a flower that promised some relief from the formal and stiff quilled types already becoming tiresome. It is interesting to know that this form was called a "cactus" dahlia because the first flowers resembled the flowers of a well-known variety of garden cactus—a flower brilliant scarlet in color and similar to the dahlia in form. Because of the many colors in which this type now grows, the name lacks meaning.

MODERN CLASSIFICATION

Very arbitrary rules govern the culture of dahlias. For example, a show dahlia may be of one color, but a fancy dahlia must always be of two or more. Further, while a one-toned dahlia whose rays are darkened a bit at their tips or edges may remain in the show class it must move out and be a fancy dahlia if the rays or edges are lighter than the body color of the flower. Perhaps these distinctions are rendered necessary by the vast number of kinds existing in both classes, and by the



Very different from its Mexican progenitors is the plant of to-day. The simple single flowers have been superseded by doubled and even quadrupled kinds

similarity of form found in both.

Nine distinct types are listed in the scientific division of dahlias: the single, the single cactus, the pompon, the pompon cactus, the show, the fancy, the cactus, and the cactus hybrids—and finally, last but not least, the peony. Indeed, some of the loveliest flowers in the whole dahlia family are in this latest type or class. The name suggests the resemblance responsible for it, which is very marked in many of the varieties, especially the semi-double peony flower.

Leading everything in popularity at the present time is the double cactus dahlia—a flower that is loose always and with twisted or pointed rays as distinguished from the closer growing compact mass of the fancy or decorative type and the very dense, exquisitely quilled formal flowers of the show type. Reaction from the latter is no doubt responsible for the high favor with which the cactus form is now regarded; but, for myself, there will always be a charm about these old-fashioned, stiff, prim and decorous flowers quite as potent as the appeal of an old print or the portrait of a lady in hoop skirts. They seem so exactly to express the spirit of a courteous, formal—yea, artificial—and fastidious age, and I like to see how even flowers may be made to conform to an ideal.

COLORS TO EVERY TASTE

Every year brings along a list of "new" cactus dahlias, quite impossible even to mention here. Selection must be made according to one's color preference; but, in passing, there is Aviateur Garros, supposed to bloom earlier than any other cactus hitherto developed—a sulphur yellow giving place to white or nearly white at its broad and pointed ray tips; Rhein Nixe said to be the best white for garden decoration because it blooms constantly from early to late; then there are the well-known giant cactus Wodan and Wolfgang von Goethe, as lovely a combination for cutting as any I know. Both are on the same tone of a bronzy yellow—or perhaps copper provides a better simile—but the second is darker than the first, so that when they are combined in a bowl or vase, the gradations of color are beyond description. The flowers of each are huge without being clumsy or coarse.

The cactus dahlia Mauve Queen has an unusually dainty coloring. This is found lighter in the center, an effect that always makes a flower unusual. A lovely soft pink is Galathea; Mrs Henry R. Worth is fiery scarlet; and perhaps loveliest of all is Marguerite Bouchon, bright rose tipped with



The peony-flowered dahlia was evolved from the cactus type. It approaches the single form



One would never suspect its kinship to that notoriously mean weed, the beggar's tick



A cactus sort which shows clearly the loose and twisted rays, a reaction from the early forms



In Ivanhoe we have the superlative cactus, an almost wiry petaled flower

white and white at the center.

In the decorative or fancy class, the one called Newport is interesting to grow, because it provides variety as the season advances. At first it is a dainty rose color, with flowers of the usual decorative form; then it pales in color until by late summer it is quite a faint pink, and the flowers are less double and take on the characteristics of the peony-flowered type.

Among the peony-flowered forms Geisha is probably the showiest, a scarlet and gold with rays that are somewhat twisted; Avalanche is pure white, and there are yellows and mauves and pinks to suit all tastes. Mrs. Violet Beamish is particularly lovely and unusual, being nearly the color of heliotrope with an effect of silvery luster.

POMPONS AND COLLERETTES

The little pompon dahlias are not grown as much as they ought to be, for there are few daintier little flowers. Exact miniatures of the formal show type, they come in the same wide range of colors, and they are remarkably cheap. As cut flowers, too, they are especially pleasing in effect.

The collerette dahlias seem to be growing in popularity and some of them are well worthy the esteem of the dahlia fancier. But others are not a bit attractive, to my mind. Like all the others, these are being improved continually, however, and perhaps some day no homely ones will be left. Choose the white or very light "collars" rather than the fancy. These latter are often not a bit pleasing to the eye in the color combinations they make, but

almost any dahlia looks well in a white collar.

In dahlia culture always remember that you are dealing with a tropical plant. All the improvements made since the days the first dahlias were sent to Europe by early collectors have not altered that fact; and though the period of bloom has been so extended that even in the northern part of the United States we now get flowers as early as July, dahlias are distinctly hot climate plants. So do not be tempted to plant them too early; there is no gain in that. Sprout them indoors if you wish, just as some growers sprout early potatoes; but do not put them into the ground until both ground and air are warm. They are rapid growers and what you seem to lose in time will usually be made up when the flowers find themselves in perfectly congenial atmosphere and respond to it.

Storing the tubers is of more interest at this season, however, than anything about planting. Dig them up as soon as the tops

(Continued on page 58)



Morning Star: Venus

OCTOBER, 1916

Evening Star: Mars

SUNDAY	1. 15th Sunday after Trinity. Sun rises 5:56; Sun sets 5:43. Make arrangements to protect your garden from early frost; a barrel over eggplants or peppers, burlap for beans, salt hay for lettuce.	8. 16th Sunday after Trinity. Bulb planting of all kinds must be finished up, whether for forcing in the greenhouse or for outdoor planting. With few exceptions all bulbs are ready now.	15. 17th Sunday after Trinity. Potatoes should be dug and stored for the winter. Select a bright day and have the potatoes dry when they are put away. A dry, dark, cool cellar is the best.	22. 18th Sunday after Trinity. How about some lime for your garden? This is a good tonic for your ground and is very inexpensive. Get the air slacked, apply to surface, leave there all winter.	29. Roots intended for forcing in the greenhouse during winter, such as asparagus, rhubarb, sea kale, etc., can now be dug and stored in a trench until they have been thoroughly rested.
MONDAY	2. Siege of Antwerp, 1914. The planting of deciduous trees and shrubs of all kinds should be attended to with the exception of oak, birch and beech. Leave all evergreens until spring.	9. Germans captured Antwerp, 1914. It is usually late in November before you can get the Japanese lilies. Cover the ground where you intend to plant them with manure to prevent freezing.	16. Shut off all exposed water pipes, being sure all the cocks are left open and the pipes drained. Irrigating systems can be kept in service as a frost preventative, but must be discontinued before winter.	23. Care should be taken that all stock plants of chrysanthemums are properly labelled. Select the best plants for this purpose and store them in a cold-frame or cool greenhouse.	30. Vice-President Sherman died, 1911. What about some high quality sweet peas for next summer? Sow now and protect with a board frame over winter—a little extra effort, but well worth it.
TUESDAY	3. New Tariff Bill signed, 1913. This is an excellent time to overhaul the perennial borders or plantings. Lift the old stock and divide in three or four pieces. Re-dig the bed, using plenty of manure.	10. Dr. Nansen born, 1861. What about vegetables in the greenhouse? Sow cucumbers, lettuce, cauliflower, beans, beets, carrots and spinach; all can be grown in the cool house except cucumbers and beans.	17. Bay trees, hydrangeas, akebias and other tender decorative plants must now be placed in safe quarters for the winter. A low temperature with not too much light is advisable to keep them in the best condition.	24. Daniel Webster died 1852. Be ready to get materials for protecting tender evergreens such as mahonia, boxwood, rhododendrons, etc. Pine boughs are fine, or board shields for exposed places.	31. Hallowe'en. Sun rises 6:29; Sun sets 4:58. Don't burn the leaves you rake up; they make the finest of fertilizer. Store in a corner to rot and throw on a few sods to keep them from blowing around.
WEDNESDAY	4. Celery must be kept hilled up with earth. Be sure the plants are dry when this work is done. Have some salt hay handy to throw over the celery during early frosty weather.	11. Full Moon. Violets must be sown indoors now. Keep the runners removed from the plants and use plenty of lime to prevent the soil souring. Pick off and burn any diseased leaves.	18. St. Luke. Palms of all kinds and stove plants such as crotons, dracenas, etc., should be hardened up. Don't water the plants so freely and lower the temperature slightly to accomplish this.	25. Balaklava Charge 1854. Grapes should be pruned in the fall; spring pruning means bleeding. Just as soon as the leaves turn, prune grapes hard, as they fruit on green wood.	 <p>This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations.</p>
THURSDAY	5. First Bible printed, 1535. Just as soon as they turn yellow the tops of the asparagus can be removed. Use a scythe for this work and mulch the bed with good manure.	12. Pansies for spring flowers must be moved in cold-frames or arrangements made to protect them outdoors. A little salt hay is all the protection they need in the latter case.	19. Now that fire heat is being used in the greenhouse, greater care must be taken to prevent the houses becoming infested with green fly and other pests. Spray and fumigate frequently.	26. There are a number of trees and shrubs that can be pruned in fall. Any real hardy trees or shrubs that don't winter kill are just as well attended to at this time.	
FRIDAY	6. Lord Tennyson died, 1892. Success with fall planting of any kind depends upon getting the work done early. Order now the trees, shrubs and perennials that you intend to plant this fall.	13. Sir Henry Irving died, 1905. This is about the time to cut and store herbs such as thyme, sweet marjoram, etc. Cut the plants and tie up in paper bags to dry, hanging out of the way.	20. Be sure all dahlias are properly labelled. Just as soon as they freeze, the tops can be cut off and the bulbs dried and stored; a cool, dark cellar is the best place for this.	27. Theodore Roosevelt born, 1858. Any stock that is wanted for grafting next spring should be removed just as soon as the leaves fall. Be sure to label and tie in bundles and bury outdoors.	
SATURDAY	7. Edgar Allen Poe died, 1849. All pot plants that have been in the frames, such as primula, cyclamen, calceolaria, cineraria, etc., must now be brought into the greenhouse without delay.	14. Battle of Hastings, 1066. Better start making arrangements to store tender bulbous plants such as gladioli, cannas and monbretias. Geraniums, alternantheras, etc., must soon be brought indoors.	21. Trafalgar Day, 1805. Mulching is very important for fruit borders, perennial borders, specimen trees, strawberry beds, plantings of bulbs, new plantings, etc. See page 39 for details of methods.	28. Rose plants in the greenhouse should be growing vigorously. A little feeding will be beneficial; mulch with cow manure or apply it in liquid form. Bone meal or any concentrated fertilizer is good.	

"Thou'rt bearing hence thy roses,
Glad summer, fare thee well!
Thou'rt singing thy last melodies
In every wood and dell."

Goode October a goode blast
To blowe the hogges acornes and waste.

Good manners in Japan require the visitor to ask his host first of all to let him see the garden. The house is of secondary importance in polite society.

S E E N I N T H E S H O P S

Little accessories give personality to a room—the touch of the intimate in this lampshade, the suggestion of convenience in that stool, the element of good selection in that humble waste basket. To help in the creation of your decorative personality we will either purchase these articles for you or furnish the names of the shops. Address HOUSE & GARDEN, 440 Fourth Avenue, New York City.



Smokeless, odorless, this kerosene night glow-lamp recommends itself for the children's room. Glass with black lines and pink flower decorations, 3½" high. \$2



The shade is of two layers of mulberry chiffon with a flower motif between. With a Renaissance candle and mahogany finished holder complete, \$2.50



The old parasol basket has come again into favor. This is of yellow straw with bands of cretonne to harmonize. \$12. It is designed to stand against the wall

Particularly suited for the country house, an old pattern of china with orange and black decoration on a cream ground. For a dinner set of 100 pieces, \$25. Dinner plates, tea cups and saucers, \$3.25 a dozen

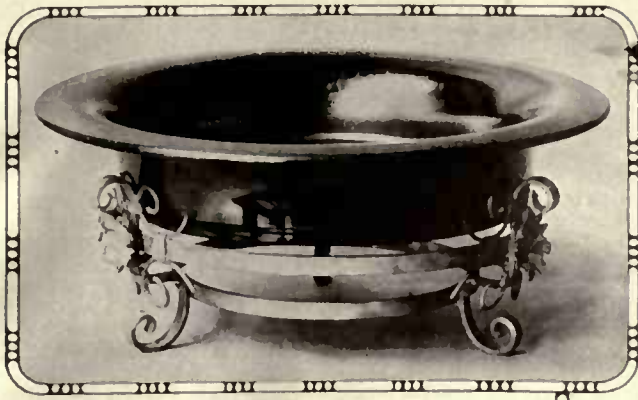


For constant use a glass cup (left) set in a frame heavily silver plated on nickel silver, 3½" wide, \$1. The ramekin of the same make is 3¼" wide and the frame with handle 4½", \$.75



Finished in antique iron and gold, this lamp standard can be visualized in many a living-room. 30" high, \$18. Parchment shade, decorated with fruit design, 20" in diameter, \$22.50

Until you possess one you never can tell how handy a stool can be. This, which is solid and stout, painted in yellow with blue, or any other color, just fits the bill. The top is pierced for carrying. 17" high and 14" square. \$7



Designed for flowers or for a centerpiece to hold fruit, or simply as a decoration comes an iridescent glass bowl 12" wide on a Venetian hand-wrought iron stand 8" high. \$10 complete



Green outside, white inside; a fireproof tea pot of vitrified china that defies heat and will not absorb moisture; 4-cup size, \$2

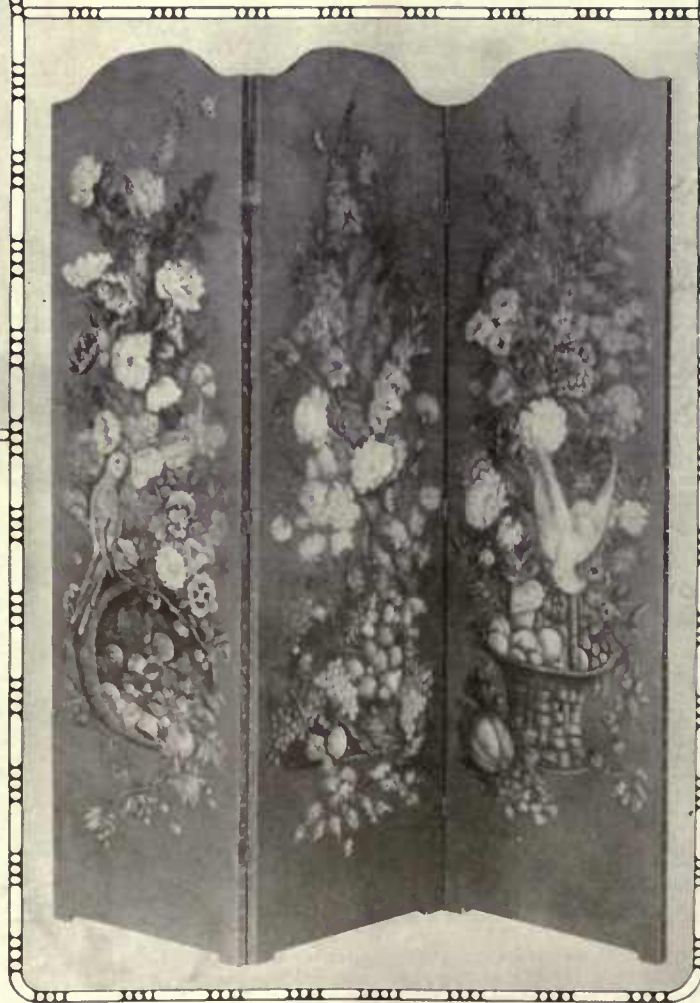


The latest baking dishes are of glass. This, set in heavily silver plated frame and cover, is a two-pint size and sells for \$6. Glass dish 8 1/4" wide; frame, including handles, 11 1/2"

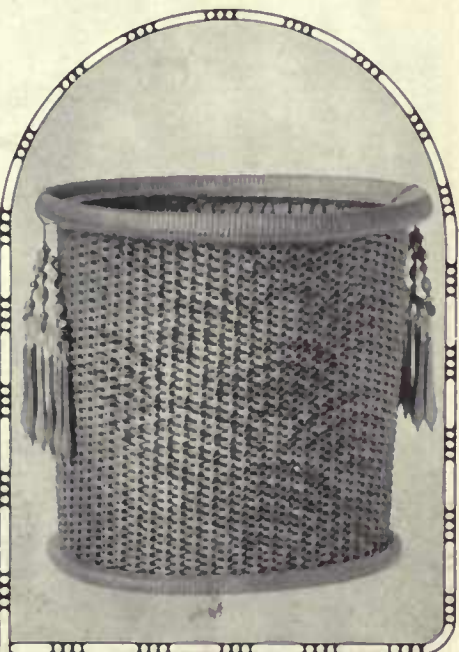
Designed for a living-room or library, a case for books and magazines 3 1/2" high, 22" wide and 30" long, lacquered and with all sides, including inside of lid, handsomely decorated. To order, \$85



A companion piece to the magazine stand is an octagonal wood-box for the fireside. 28" high, 24" wide. Top and all eight sides are decorated in a Chinese design, in raised lacquer. To order, \$70



There is one glory of the room and another of the stars—and another of wastebaskets. The glory of this lies in the fact that it is of English wicker, in an Oriental design, lined with red and finished with red and blue tassels, \$35



Designed especially for dining-rooms, a screen of sheepskin 6' high. The panels are 22" wide. On a green antique background is painted a composition of fruits, flowers and parrots. \$150

YOUR ALL-YEAR GARDEN

October Work and Winter Plans

F. F. ROCKWELL

IN spite of the sear-and-yellow leaf atmosphere which poets have ascribed to it, October is the month most full of pleasure in the whole circle of the gardener's calendar. That is, if the gardener, through long summer days, has taken good care of the many little living things which he or she may have borrowed from Nature in the spring, with the promise to cherish them in sickness and in health, and to make them bear ten or twenty or a hundred fold in beauty or utility. It is a month of fulfillment.

But a generous return for his season's work is not all October offers the industrious gardener. She also presents him with a golden opportunity for stealing a march on the coming season by working ahead of time.

A REVOLUTION OVER NIGHT

If your place is a new one, or as yet not developed so far as decorative plantings are concerned, you can within this one month make plantings which will absolutely alter or change its whole appearance for next year, from the first flush of April's green foliage in spring to the gorgeous coloring of late October. For the busy

man or woman attempting to do most of the work about the home, October should be as eventful and as fruitful a month for decorative planting as April is in the vegetable garden or May in the flower beds. The plantings of shrubs, hardy perennials and hardy bulbs which can be made now offer unlimited opportunities. Windbreaks, hedges, trees and flowering shrub borders are some of the things which are suitable for fall planting; formal beds, informal borders, "naturalizing," in suitable situations, may be planted with bulbs. Hardy borders and boundary line plantings of all sorts may be made with hardy perennials. But if you intend planting with any of these things this fall you should send in your orders at once for what you may require. The planting of most of these things may be done at any time up to freezing weather, but under most conditions the sooner it is done after the first hard frost, the better will be the results.

GET READY FOR THE WINTER GARDEN

Are you going to be without flowers to look at and to take care of during all the long and empty months from now until next May? Or are you going to get busy at once to make the man of the house do something now about providing you with a conservatory or a small attached greenhouse for this winter's use? The small, sectional "ready-to-put-up" little greenhouses now being made by several manufacturers are practical and reasonable in price, but if you have not time for one of these, have at least one room that is full of light and sunshine to devote to your plants. If you will look into the matter, you will probably find that either there is a room available which could easily be "huilt out" to make a neat, practical conservatory, or that you could have a small "lean-to" house built against the outside of such a room, with a door connecting with it, at a very reasonable figure. In addition to the pleasure and the usefulness to be derived from such a plant room, it will double the efficiency of such cold-frames as you may have already. Winter blooming bulbs of all such sorts and many plants for forcing can be started in the frames and brought indoors when you want them, and plants may be started indoors to be set into the frames when half grown, particularly if they grow fast. The thing works advantageously both ways, and the heating of such a conservatory or greenhouse is practically a by-product of your residence heating and will cost little.

IS YOUR MULCHING MATERIAL READY YET?

You will want mulching material for several purposes this fall—your hardy borders, your new bulb beds, the strawberry bed, newly planted shrubs, the rose garden—all these things, in latitudes where the winters are severe, will need mulching of one sort or another. While the mulching in most cases should not be applied until after freezing weather, it is best to get the various materials

for this purpose as early as possible. For strawberries and for general mulching where protection only is the main thing sought, I know of nothing better than clean bog or marsh hay. You can probably obtain a load of this from some farmer in your vicinity at a very low cost. There is usually little danger of having too much of it and that which is not used for winter mulching may be saved for summer mulching.

For the rose garden, in particular for the less robust growing sorts, such as have "tea" blood in them, dry leaves are as good and as convenient as anything you may use. While you will not need to use them for some time yet, they should be gathered and stored as soon as ready. A handy way of handling them is to secure clean, strong burlap bags into which they can be stuffed tightly after they have been raked up. In this way they will take up much less room than if merely gathered and packed away in boxes and are handled with a good deal less trouble.

For the newly planted bulb garden, the hardy border, especially if it has not been renewed for some years, and other places where it is desirable

(Continued on page 54)



Photographs by Dr. E. Bade

In repotting house plants before their winter sojourn indoors, hold the plant (1) so it will not tumble out when the pot is inverted (2). A few taps on a table free the roots and soil so they will come out intact (3), after which the old soil may be gently loosened (4). Put in fresh soil (5) and set the roots carefully (6), finally firming in with the fingers (7)

THE DECORATION OF THE MORNING ROOM

With this article begins a series of little monographs on the furnishing and decoration of various rooms. At the end of each will be three suggestive color schemes from which a choice may be made. For further information or for solutions to your decorative problems address HOUSE & GARDEN, 440 Fourth Avenue, New York City.

COSTEN FITZ-GIBBON

TO make it a reality, to make it something more than a mere name attached to one of the divisions on the architect's floor plan, we must first realize just what the name "morning room" connotes in its ordinary sense.

To begin with, the morning room is *not* a boudoir. It is too domestic in tone for that, and all members of the family are supposed to have equal right to share in the enjoyment of its comforts. Neither is it a "sitting-room" as that term was commonly understood not so many years ago and as some old-fashioned people still understand it to-day. It is distinctly a place to sit and be comfortable, but its name does not raise before our mind's eye a picture of a mid-Victorian apartment in which *pater familias*, a Dundreary sort of person in tight pantaloons and narrow-waisted frock coat, sitting in a large upholstered armchair beside the center table, pompously scans the evening paper; *mater familias*, hair parted in the middle, voluminous skirts, sits on the other side of the round table and assiduously crochets in the effulgent glow of the Argand burner, while elder son and daughter lift their voices in sweet accord at the square piano; and younger son and daughter, to complete the vision of domestic felicity, bend their heads over a game of logomachy or a picture book upon the hearth rug. We can all, doubtless, remember some such illustration in an old *Godey's Lady's Book* or *Graham's Magazine*, published in the 50's or 60's.

WHAT IT REALLY IS

The name sitting-room, then, however unobjectionable in itself, had better be left in abeyance until the vision of stilted frumpishness it suggests has faded from the memory of the oldest inhabitant. Besides, the function of the old sitting-room is now fulfilled by the modern living-room. Whatever may be said for or against the terms "living-room," "drawing-room" and

"parlor," whatever be their actual differences in use and outward aspect, they are all used for the entertainment of guests, and they are all considered as proper places in which to spend the evening in either formal or informal fashion. The morning room as a place to sit in of evenings would be an anomaly, nor is it intended for the entertainment of guests. It is, however, a room of intimate character for the common use of the immediate family where they may sit and carry on their various domestic activities during the forepart of the day, as the name implies.

While in tone the morning room is quite likely to be much more feminine than otherwise, it is not exclusively or insistently so by any means.



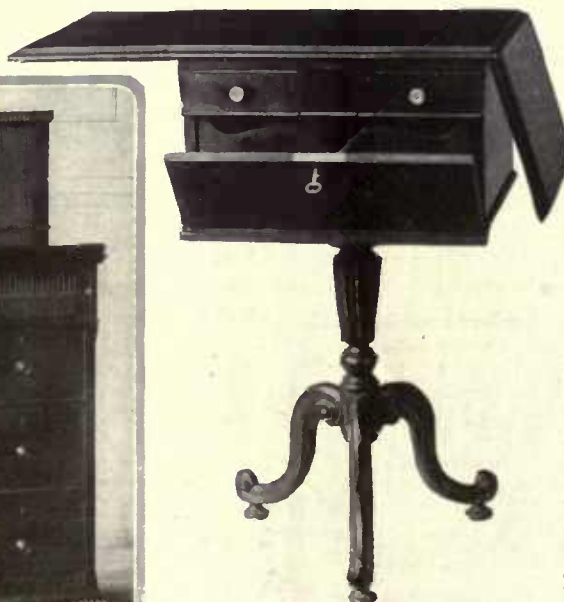
Wilson Eyre & McIlvaine, architects

Since the morning room is the housewife's working room, it should be sunny, furnished to aid her in her duties and yet pleasant for the entire family. It may also be the repository for the marks of one's hobby

A good work box should be in the morning room. This, measuring 13" by 14" is of raised lacquer decorated and sells for \$20



The desk should be substantial and roomy. This old English pattern has generous pigeonholes covered by sliding doors, and commodious drawers



There should also be a sewing table. This of walnut, 30" high and 20" wide in Colonial style, costs \$40

Its equipment recognizes the tastes and preferences of the male members of the family. Furthermore, the feminine tone of the room, so far as it can be said to be feminine, is decidedly domestic and maternal, or at least executive, and in nowise savors of the boudoir or the whims of that witless impersonality whom the fashion pages of our daily newspapers insist upon designating as "milady."

WHAT IT SHOULD CONTAIN

The truest conception pictures it as a broad-minded, wholesome-toned room intended for sane and unaffected use by sensible, normal people. To meet their needs there are three cardinal desiderata it should satisfy. First of all, it should be thoroughly comfortable, and its wholly informal character makes this requirement particularly easy of realization. In the second place, inasmuch as it is apt to have constant and, often times, hard wear, the furnishings should all be of a thoroughly durable sort capable of withstanding the stress and strain laid upon them, and anything of a finicky, perishable nature should be rigidly excluded. Last of all, as the morning room is purposely designed for morning use, and as there is nothing so welcome or so wholesome in its effect upon the normal human disposition as morning sunshine, it should have a southern or southeastern exposure so that there may be sunlight and cheer aplenty.

In deciding upon the several features that will make for the most thorough comfort and usability of the room, let us first of all consider who will occupy it, and how they will busy themselves. The mistress of the house will naturally spend a

(Continued on page 60)

The Unique Home

THIS age has rightly been called the triumph of individuality.

Nowhere is this modern spirit of personal independence more marked than in the home, its architecture, decorations and furnishings.

People are refusing to live in indistinguishable rows of semi-detached villas, and asserting the right to express in their surroundings their peculiar tastes, aspirations and interests.

The next issue—that for November—is designed for those who want their homes to be something more than four walls with a roof on top.

The House Planning Number

You will find a complete catalog. Nothing is forgotten. It shows well-chosen examples of how your home may be made charming, practical and pleasing. In fact, each article and picture is selected as if especially for you—with a view to beautifying your home and securing more comfort. You need this November number. Moreover, it is an excellent example of the kind of magazine you may expect each month.

A small investment of \$3 for a yearly subscription (twelve exceptional numbers) may save you \$300, or even \$3,000 or more.

Because of HOUSE & GARDEN's many valuable suggestions on building, which are practical; on gardening, which please, and on decorating and furnishing, which harmonize and make your home more attractive—you cannot well afford to be without this useful guide.

Special Introductory Offer

If you prefer, you may take advantage of our trial subscription offer (to new subscribers) for the next six intensely interesting and useful issues, at the special introductory price of \$1.

Let your subscription start with the November (House Planning) Number. It is not necessary even to write a letter. If you choose, you may use the coupon. It is easier, quicker and more convenient.

Send the Coupon, Today

Read "An Unusual Offer" opposite column

Introductory Coupon Offer

House & Garden, 440 Fourth Avenue, New York

As per your introductory offer, please send me the next five numbers of HOUSE & GARDEN, beginning with November (House Planning) Number. On receipt of bill I will remit trial subscription price of \$1. (Regular subscription, \$3.)

Or, I enclose herewith \$1, for which send me the next six numbers, beginning with November.

Name (Please write name and address very plainly.)

Address

OUR readers are urged to study and use this index as a buying guide. You will find each advertiser offers a product of quality, dependability and value—that your wants, at all times, will receive prompt and courteous attention. If there are any other subjects in which you are interested and you do not find them listed below—do not hesitate to ask us. Whatever information you may desire about the home, whether it concerns your plans of building, decorating the interior, or the making of a garden—in fact—all indoors and out—we will gladly supply.

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HOUSE & GARDEN, 440 Fourth Avenue, New York

An Unusual Offer

TIME was when planning one's home was easy enough—an important matter, to be sure, but plain sailing for the merest beginner.

That time is no more. A hundred perplexing questions confront every homemaker—questions of convenience, sanitation and esthetics that our simpler and less fortunate forefathers never dreamed of.

In a realization of the troublesome difficulties which many of these problems present, we established a bureau of reference, which has become known as the Information Service.

While this information costs nothing, yet it may save you hundreds of dollars. After all, the things you buy and grow tired of, or never use at all, are really the most expensive.

Your Problems Answered

We have found a way to supply all your wants. Without expense you can secure information on any of the subjects indicated in the coupon below or others that you may select.

Check the subjects that interest you. Others will suggest themselves. We can supply all your needs, not only relating to building and furnishing, but in regard to all phases of decorating, remodeling, repairing, gardening, poultry, garages, autos, dogs, real estate, etc.—in fact, everything pertaining to the subject of the home and its surroundings and their care.

Our only consideration is that you are sincere in your desire for information—that you will advise us whether the service supplies your wants and meets all your requirements.

Send the Coupon

You may enclose the coupon below in an envelope, or paste it on a postal. Or, if you prefer, you may write a special letter.

We will see that you are supplied with the kind of information that may possibly save you many dollars—surely time and energy, perhaps ill spent.

Send the Coupon, Today
Read "The Unique Home" opposite column

Free Information Coupon

House & Garden, 440 Fourth Avenue, New York

I would like to know more about the subjects checked below, or those outlined in the letter attached. Please arrange to have free information sent me promptly.

...Asbestos	...Floor and Wood	...Roofing Material
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...Appliances	...Hot Air Heating	...Shades
...Bathroom	...Hot Water	...Shingles
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...Hills	...Interior Hard-	...Slate
...Builders' Hard-	...ware	...Steam Heating
...ware	...Lathing (metal)	...Terra Cotta
...Cement	...Lighting	...Tile floor (roof)
...Cement Roofing	...Lighting	...Terra Cotta
...Doors	...Lighting	...Terra Cotta
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...Fireplaces	...Lighting	...Terra Cotta
...Fireplaces	...Lighting	...Terra Cotta
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...Radiators	...Lighting	...Terra Cotta

Name

Address



Console Table, Adam Style, harewood top in natural finish; painted in a soft ivory tone, decorations in rose color with hand-painted ovals

PAINTED FURNITURE

With the accession of George III to the throne of England, paint as an embellishment for Furniture became the vogue. Thus, in many of the finest examples, the Furniture of that period was painted in various colors with surface decorations in tints, the latter work frequently being done by eminent artists of the day, such as Angelica Kauffmann and Pergolesi. How beautifully this method of decoration lent itself to the classic lines of Adam Furniture is well exemplified in the piece illustrated.

The above Table fashioned by us in the Adam style with exquisitely hand-painted ovals, is an example of the fidelity to historic traditions which characterizes each piece in our magnificent collection of hand-made Furniture in all the celebrated styles.

W. & J. SLOANE

Interior Decorators

Floor Covering and Fabrics

Furniture Makers

FIFTH AVENUE AND FORTY-SEVENTH STREET, NEW YORK

San Francisco, Cal.

Washington, D. C.

JUST A TALK

about a

HOBBY OF MINE

THIS will be my last opportunity to talk to you this year on a subject that has been dear to me for twenty-three years and in which I am today more deeply interested than ever—THE PEONY.

Each Spring so many people express their regrets to me because they allowed the previous Fall to go by without making a peony planting. I feel, therefore, that I cannot let this month go by without a final reminder. And there is plenty of time yet to plant, since I consider early October the very best time of all. As a matter of fact, I do none of my own planting until after mid-October and wherever exhibited my flowers usually take most of the first prizes.

My appeal to you on behalf of the Peony is not merely a business one. We already have the largest and most select peony business in this country, if not in the world, and with a barrel of flour in the larder, coal in the cellar and a Berkshire hog (thanks to a fellow peony enthusiast) fattening for Christmas, why should I care?

If you knew the Peony as I know it, you would love it as I love it. The brush of a Corot, master of colors as he was, would falter before the modern Peony's wondrous range and delicacy of shades. De Longpré, the greatest flower painter of our time, threw down his brush in despair as he failed to catch the elusive tints—the wondrous sheen of the Peony.

And who can drink in the delicious perfume of today's varieties without wondering what a Roger & Gallét—a Colgate, would give to match what Nature gives us so freely in the Peony. And speaking of Nature, did you ever stop to think how you and Nature working hand in hand can produce *living* pictures of beauty, such as no Rubens, no Corot, no Angelo ever achieved?

Do you "get me"?

A very dear old lady, who herself gave most freely of her time and wealth to the betterment of humanity, once asked me if I realized how my own efforts were making mankind happier and more blessed.

Time passes—opportunity slips by. Soon it will be a year too late. Send today for a free copy of

"THE FLOWER BEAUTIFUL"

which tells you the whole story.

GEORGE H. PETERSON

Rose and Peony Specialist

Box 30

FAIR LAWN, N. J.

Your All-Year Garden

(Continued from page 50)

to have the mulch furnish the double purpose of supplying some plant food as well as giving protection during the winter, a mulch of manure may be used, but the manure either should be so well rotted as to be dry and spongy, or contain a large percentage of straw. Fresh manure or wet, soggy manure should never be used.

Do you belong to the large army of careless gardeners who abandon to unkind winter a large percentage of the things they have grown?

There is some excuse, possibly, for the inexperienced gardener who starts out in April with a great deal more than he can handle, and in the following months neglects it; but there is none for him who after months of hard work and considerable expense allows his garden of vegetables to fall under the heavy hand of winter. Prepare for harvesting with the same thoroughness as you did for your spring planting. Any barrels, boxes or crates of convenient size that you may be able to obtain from your grocer will come in handy as receptacles for storing your harvest. For many things the slatted or open work boxes and barrels will prove better than the tight ones. If you have a special place or room, either in your cellar or other convenient part of the house, for putting away your vegetables, give it a thorough cleaning and preferably a coat or two of whitewash before you begin using it. If you use your cellar for this purpose, it will well repay you to partition off a part of it for the keeping of vegetables, pickles, preserves, etc. A convenient and effectively erected partition may be made by using 3" x 4" studding and covering them on both sides with wall boards. This makes it possible to have a cool room even with a heater in a moderate sized cellar, as the dead air space between the two walls is an effective non-conductor of heat. There should be, however, an opening for direct ventilation to the fresh outside air.

STORING VEGETABLES

Two of the most important points in connection with the storing of fruits and vegetables are the selecting of specimens which are perfectly clean and sound, and the handling of them, both in gathering and in storing, with the utmost care to prevent bruises. Any fruit or vegetable that is at all specked or imperfect is pretty sure to decay before it is in storage very long. If the damage was confined to the specimens originally bad it might not be so serious a matter, but every bad fruit will form a nucleus from which decay spreads rapidly in the bin, box or barrel in which it may happen to be. Bruises that are so slight as to be imperceptible when they are made by careless handling will begin to decay almost as quickly as evident bad spots and with just as serious results. As a general rule a fairly moist atmosphere and a rather low temperature—between 35° and 40° Fahrenheit—will make the best conditions in

which to keep the winter's supplies; but there are some exceptions to this rule—sweet potatoes and squash which keep well in the high temperature and dry atmosphere which is usually found in an attic or a closet near a chimney. Some of the fruit crops, such as melons, eggplant, peppers, tomatoes, can be kept for a short time in a fairly warm place, but they are not really lasting.

Winter varieties of apples and pears do not ripen until some time after they are gathered; although they may seem "hard as a rock" when you pick them, they will bruise very easily if not handled with the greatest of care. If you have a quantity of fruit to keep, it is better to pack it carefully in apple boxes, or in cracker boxes, than in barrels or bins, as there is less pressure on the bottom layers from the weight of the fruit itself and less opportunity for disease to spread.

The root crops, such as beets, carrots, parsnips and turnips if left exposed to the air will gradually wither and become tough. To keep them in good condition they should be packed in some material to retain moisture. Sand is ordinarily used, but a light sandy loam will do if sand cannot be obtained. The sand should be sifted down among the roots as they are packed in boxes or bins. Sand, however, is very heavy and also is inconvenient, and in many cases sphagnum moss, which is light and retains moisture for a long time, can be used for the packing material. It can be gathered in swamps in many localities or bought at a very reasonable price from florists or seedsmen.

CAREFUL SHRUB PLANTING

Even if you yourself cannot do the actual planting of such shrubs, bulbs and perennials as you may have to set out this fall, the loss will be yours if the work is not properly done. It will be well worth your while to watch it carefully. While the planting of most of these things can be delayed until quite late in the season, all preparations for planting should be made at once if you have not as yet had them done. Everything should be well settled in place before the ground freezes.

As the planting of shrubs and perennials will be for several years' duration, provision should be made at the time of planting to supply them with plant food for a long period. For this purpose thoroughly rotted manure, which will furnish humus as well as plant food, and bone, should be used. It is better if the bone is a combination of fine and coarse ground, as the latter contains particles of a considerable size which will be several years in disintegrating and releasing the plant food which they contain. It is a great mistake to dig the holes for the roots only just large enough to take the ball and roots. They should be packed around with a mass of rich, pulverized soil in which the plants can revel as soon as they make growth this fall and next spring.



Cosmos, the last of the flowers to bloom before frost

The gown you buy and never wear is the really expensive gown. Gloves, boots, hats, that miss being exactly what you want, are the ones that cost more than you can afford.

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that before you spend a penny on your new clothes, before you even plan your autumn wardrobe, you consult these six great autumn and winter fashion numbers:

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A handbook of the holiday shops, showing gifts for every taste and every pocketbook. Through this number you can do all your holiday purchasing without stirring from home.

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The Biggest-Littlest Dog

(Continued from page 34)



1-YEAR TREE—Planted in 1914; bearing 17 peaches in 1915

The Rochester Peach (New)

Large, yellow and red free-stone; flesh yellow, very highly flavored; stone very small. To eat out of hand or canned it cannot be equalled as a table delicacy. Will ship as good as an Elberta. The peach comes into ripening the middle of August, when there is no other yellow and red free-stone of quality on the market, so you can readily see that it will command the highest price.

The tree is a strong, upright grower, hardy as an oak. **Has stood sixteen degrees below zero and produced a full crop;** while Elberta and Crawford under the same conditions in the same orchard produced no blossoms and consequently no fruit.

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she brought back with her a beautiful red sable specimen, Marco, who was for years the favorite pet of his royal mistress. Under Her Majesty's sponsorship the Pomeranian fairly leaped into prominence. From the Prime Minister—Mr. Gladstone himself was won by the lively little dogs—to the humblest subject, all England succumbed to the Pom's charms. Europe, especially Germany and Italy, was ransacked for diminutive specimens, and English breeders could not begin to supply the demand for puppies. Ounce for ounce the ordinary Pomeranian was worth more than a champion of other breeds. Show specimens commanded truly fabulous prices. Mrs. Vale Nicholas refused ten times his weight in solid silver for Nanky Poo, a famous sable mite of six and a quarter pounds, and Mrs. Christopher Houlker sold her Black Prince as a pet for two hundred guineas.

The year 1891 has been called "the birthday of the Poms." It is indeed an important date in the breed's history, for during this year happened four events that have affected the breed closely. The Pomeranian Club was organized in England, and a Standard describing the points was drawn up. Queen Victoria first appeared as a Pom exhibitor in this year, winning a first prize at the Crufts Show, London, with her lemon and white particular Gona; and Black Prince, a dog with a wonderful coat who was responsible for having greatly improved this point through his sons and daughters, made his debut. Two years later, in 1893, Mrs. Hale's Bayswater Swell, the first dog of the breed of plainly outstanding quality, appeared before the public. By this time the little Pom's overwhelming popularity was fairly established, and to trace out the subsequent history of a breed that has had so many heroes and heroines would require a whole book.

A word or two should be said, however, of the beginnings of the Pomeranian's career in America. The breed did not catch the American fancy so early, and it was 1897 before there was any serious interest exhibited even among dog fanciers. Mrs. Hartley Williamson's Lakewood Kennels and Mrs. H. E. Smythe's Swiss Mountain Kennels were pioneers. Mrs. Reginald Mayhew was another early Pom exhibitor, while in Canada, another English woman, Mrs. A. A. MacDonald of Toronto, was the first leader.

HIS POINTS AND APPEARANCE

The old tradition of the spitz dog's ill temper has been persistently associated with the Pomeranian. Whatever justification there may formerly have been for giving such an unsavory reputation to the parent variety, it is unfair, unless they deserve it, to pass along to their successors. That the Pom does not deserve this reputation is patent to all who know him best. Generally speaking, he is a dog that does not make up to strangers. He is not, however, either bad tempered or snappish. His bark is very much worse than his bite. Indeed, his bark is quite the worst thing about him—the only "worst thing" about him, his friends say. He is a lively, excitable little dog and is given to expressing his opinions far too freely for one of his size. Often his yapping is a downright nuisance; but different dogs differ in the amount of harking they do. Excepting his bark, however, the Pom is a wholly delightful little dog. He is wonderfully quick witted

and most apt in learning tricks. He is very affectionate, but only with his own family. He is a keen, lively dog-sprite, aristocratic in appearance and smart in his deportment.

The typical Pomeranian is a strikingly handsome little chap. He is a cobby, short-backed, sturdy dog, quick and active in all his movements. His head, with its wedge-shaped skull, fine, pointed muzzle and small, erect ears, is decidedly foxy in appearance. The skulls of the extremely small specimens are often too domed. This detracts from the true fox-like expression and is a penalty paid for very small size.

In Germany the apple skull was formerly allowed in the toy variety; but Continental breeders, since England and the United States have been their best markets, have striven for the more difficult but more pleasing flat heads. Small ears, set quite closely together and carried erect, and small, bright, dark eyes, are also important factors in the correct expression. The body must be short, with well rounded ribs and a good chest. The legs should be neither so long as to give the dog a stilted look nor so short that he seems to be dumpy. The tail is one of the Pom's most characteristic points. It should be carried over the back flatly and covered profusely with long, spreading hair. The whole dog may be summed up as a cobby, very active little animal with a perky, inquisitive air of bravado.

THE POM'S COAT

The Pomeranian's coat is indeed his crowning glory, and another of his distinctive features. Properly speaking it is double: a woolly undercoat over which grows a long, straight overcoat. The outer coat is particularly long and thick on the shoulders and chest, standing off from the body so as to make a fine ruff about the head. The face and ears, however, are covered with short, fine hair. Over the hind quarters, as in the collie, the hair forms a fine, rather fluffy "feathering" from the rump to the hocks.

The texture of the outer coat is somewhat stiff, and in a healthy dog should have a peculiar glistening sheen. English Pomeranians are famous for their fine coats, the damper climate undoubtedly favoring a more profuse growth; but the more scrupulous care given the English dog's toilet probably has not a little to do with their superior jackets. Miss Ives, the well-known English exhibitor, confided to me once that all her show dogs were carefully brushed for two hours every day, and that when they were being prepared for an exhibition this brushing was repeated both night and morning for several weeks. Certainly very few American Poms receive any such care as this.

IN THE MATTER OF CARE

It must not be supposed from this, however, that the Pomeranian is a dog that demands great attention. Miss Ives' dogs are show specimens, and the Pom kept as a pet will not have any such elaborate toilet. It pays, nevertheless, to take good care of his coat, for it adds much to his beauty, and there is nothing so good as a stiff brushing with a long bristled brush applied the *wrong* way of the natural lay of the hair. This not only stimulates the growth like a tonic, but is almost as good as a real bath for cleansing purposes.

A Pomeranian should not be washed too often. Once a month in summer and once in two months during the

(Continued on page 58)



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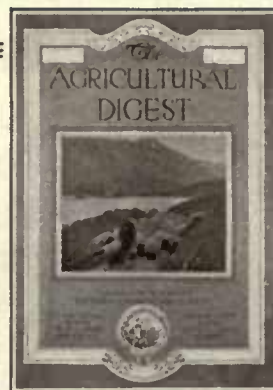
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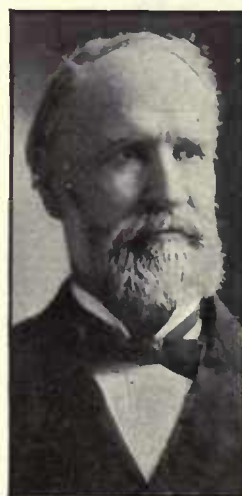
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The Biggest-Littlest Dog

(Continued from page 56)

winter is sufficient, provided he is regularly brushed three times a week. Too much soap and water is not only bad for the growth of the hair, but it also ruins the stiff texture and takes away the pretty, typical sheen which counts for so much.

For the rest, the Pomeranian needs no special care. He is naturally a healthy little dog, and, provided he is not overfed and underexercised (forms of mistreatment sadly common among many house dogs) he should not have a sick day a year. Half a puppy biscuit in the morning, and in the evening what he will eat comfortably without stuffing and without putting on too much extra flesh, are ample rations. Meat, either raw or cooked, may be given him. Soups, broths, fish (carefully boned) and vegetables are all good; but he ought not to have too much starchy food. Corn meal and potatoes are to be especially eschewed. Remember also, that the little Pom is naturally a lively dog, and that he enjoys nothing better than a run and a romp. He is not so delicate that he need fear wet weather, or even snow and slush; but it is kindness to wipe him dry when he comes in after facing such weather. Also, it is better for rugs and sofa pillows.

As in all toy breeds, dwarfness is highly esteemed in a Pomeranian; but if one is seeking a house pet, a dog of seven or eight pounds will furnish more comfort and enjoyment. This is not a large dog, but a couple of pounds means a great deal in so tiny a breed, and even the bench show advocates of the four and five pound champions, acknowledge that the larger dogs are the more companionable. They seem to have a livelier intelligence, a more properly balanced disposition, and they are certainly better able to take care of themselves. These are three points that are well worth remembering in buying a Pomeranian.

As for physical points to look for, the salient details are a cobby body, great activity, a foxy head, a well carried tail, and a profuse coat. A marked blemish in any of these will detract seriously from the dog's looks. The Pom displays for our selection, a prodigious assortment of colors. There are blacks and whites, blues and browns (or chocolates), blues and greys, sables and shaded sables, and even parti-colors of all these different shades. Probably the blacks, chocolates, whites, and blues are the most popular; but many people like the shaded sables best.

Something Good Out of Mexico

(Continued from page 46)

are dead with frost. There is no object in waiting a week or so and injury to the roots may result. So dig them up at once, shake them free of earth, and lay them out-of-doors, in the shade, for a few hours to dry. After they have dried, put them into boxes or barrels or any receptacle that will retain dry sand, coal ashes or sawdust. They must be put where the temperature will not go below freezing in the coldest weather. Therefore a cellar is the best place for them. On the other hand they must not be too warm. Wherever potatoes will winter safely, dahlias will come through successfully.

The important consideration guiding the choice of varieties is the purpose to which you want to put them. You want them for cut flowers or

for garden display. Many of the best dahlias for cutting are totally unfit for garden decoration, inasmuch as the plant itself is not decorative and the flowers are perhaps too fragile or too drooping or too something else to be impressive when seen out-of-doors. With such a wide variety, satisfaction should be obtained.

To anyone contemplating the use of dahlias, therefore, I would suggest a visit to a local grower. There the general effect of the plants may be studied as they appear in the hand and as they appear from a distance. A visit will give a better idea of what is wanted than all the catalogs and all the advice in the world; for there is no flower grown that eludes description, particularly as to color, as does the dahlia.

Fall Planted Bulbs—A Brief Synopsis

(Continued from page 42)

effects. Others are the crocus, crown imperial, scilla, snowdrops, trillium, chionodoxa, calochortus, fritillaria, English and Spanish iris, allium, colchicum, grape hyacinth and *Hyacinthus candicans*.

NATURALIZING

There are several bulbous plants which if set in congenial surroundings will increase and go on indefinitely in what are usually termed naturalized plantings. It is one of the most effective of all forms of bulb planting, as it has an atmosphere of permanency that others lack. Of course, where this work is done extensively, it is practically impossible to make any preparation of the ground, and the bulbs simply have to take their chances so far as soil conditions are concerned. You will not get the high quality of flower that is possible by strong fertilization, but in this case nothing is lost, as you are not in quest of exhibition specimens.

A good way to plant bulbs in turf is to take a spade and force it into the ground the full length of the blade. Then place the spade at right angles to this first cut, forming a cross, and again force it down. Work the spade back and forth until you have an opening large enough to accommodate five bulbs approximately 6" apart, one at each point and one at the center of the cross. Pack the grass back in place with the back of the spade.

The narcissus family is one of the best for naturalizing. All the various types can be used: the singles and doubles, the polyanthus, the poet's and the jonquils, all are particularly adapted for meadowland and woods. For lawns, crocus is an old standby. In rockeries, scilla, snowdrops, chionodoxa, allium, colchicum and grape hyacinth will be in keeping. For arbors or woodland, fritillaria, lily-of-the-valley and trillium may be used to secure satisfying and distinctly beautiful effects.

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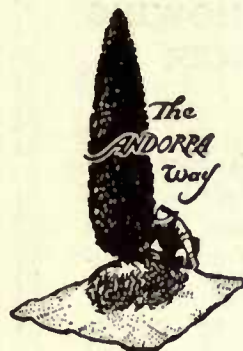
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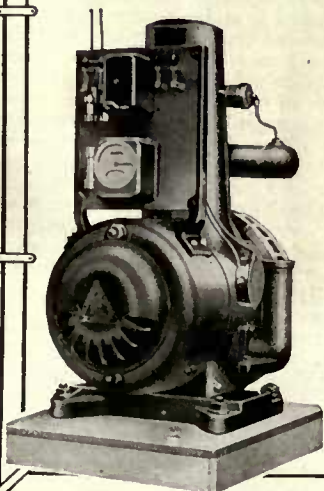
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The Decoration of the Morning Room

(Continued from page 51)

considerable portion of her time there. There are the housekeeping accounts to be gone over, there is the household ordering to be done, there is at least some correspondence to be attended to, there is mending and the family darning bag to be looked after, there are other kinds of needlework to be thought of, and there are the children to be welcomed and, perhaps, amused when they come in from play or their lessons.

The discharge of these various housewifely and maternal duties presupposes the presence among the furnishings of a good, big, ample secretary or writing table—not one of the little, attenuated, rat-tier-like *escritoires* for a boudoir or bedroom that are scarcely distinguishable from bric-a-brac—with enough pigeonholes or drawers to hold the sundry account books, pads, receipts, papers and stationery in an orderly and uncrowded manner. There will also be a telephone, either on a table especially provided for it or else enclosed in some sort of disguise, for telephones are not exactly decorative.

OTHER USEFUL ITEMS

Then, again, there will be a sewing table or stand, and it may be convenient, furthermore, to have a chest or some similar receptacle into which large pieces of sewing, clothing to be mended, or sewing baskets can be put when not actually being worked upon, to keep the room from looking cluttered or untidy. If embroidery is a frequent diversion, one of the standing embroidery frames will be a perfectly legitimate object of furniture in the room's equipment.

Another useful article will be a card or game table for amusement on a rainy day or when the children come in in the middle of the morning or for a while before luncheon. Likewise a big, comfortable sofa or lounge is a *sine qua non*. Every member of the family, old or young, will thoroughly appreciate it. Somewhere, either by itself as an independent piece of furniture or as a drawer in a large press or cupboard, there ought to be a handy box or drawer containing twine, labels, tags, glue, stickers, library paste, rubber bands, clips and the thousand and one small items of utility that a person is apt to need at almost any moment and doesn't wish to search the whole house to find.

For the master of the house or for the convenience of any other male members of the family, one of the most desirable pieces of furniture in the morning room is a cabinet or cupboard on a stand. Besides being a distinctly comely and decorative object, it affords a safe place in which to put all the numerous odds and ends one wishes to have near at hand, but which are sure to be in

the way, look disorderly and get lost if left about. Another masculine desideratum is a comfortable armchair in which to get through the morning paper before setting out for the more active affairs of the day. A barometer—and be it remembered that a barometer can be made a very decorative and interesting piece of wall furniture; witness those designed by Chippendale, Hepplewhite and Sheraton—will probably appeal particularly to at least one of the men in the family with the weather for a hobby, and will be of practical utility to the whole household.

A PLACE FOR HOBBIES

And speaking of hobbies prompts the suggestion that the morning room is the logical housing place for a good many of them. Indeed, it is the presence of the hobby objects that adds no small degree of the legitimate and intimate interest to the morning room. The writer can see in his mind's eye at the present minute a delightful morning room in one of our most famous old country houses where the trophies of the master's prize hens are much in evidence. Eggs and blue ribbons from the poultry show are not generally included in lists of decorative accessories, but in the instance alluded to they were perfectly permissible and in order. They contributed a portion to the very marked individuality of the room. Other men

have other hobbies, to be sure, but whatever they are, provided they are not too overpowering, they may time and again find a suitable housing place in the morning room. Another convenient and really decorative article that will appeal to many men is an orrery or globe of sufficient size, to use in connection with the perusal of the morning paper.

Other features for the morning room might be added indefinitely—they would depend upon the personal tastes of the members of each individual family—but enough have been mentioned to make it quite plain what the general character of the furnishings of a morning room ought to be. It only remains to add that the inclusion of all these desiderata is entirely compatible with the requirements of good taste and elegance in the ensemble. There is not one of the articles mentioned that cannot be made an item of positive decorative value. Apart from the requirements of good contour and staunch physique, their dimensions should be of comfortable amplitude and all upholstery should be chosen with an eye to durability under constant usage. In such a room there will more than likely be a bookcase or two. With reference to the bookcases and likewise to any other piece of furniture, let it be urged that the

(Continued on page 62)



An excellent addition to the morning room would be a Queen Anne secretary which has ample room for address books and household accounts



Protection For Trees And Flower Beds

is as necessary in winter as in summer. Young trees should be guarded from the ravages of animals and flower beds need protection even when the flowers are not in bloom.

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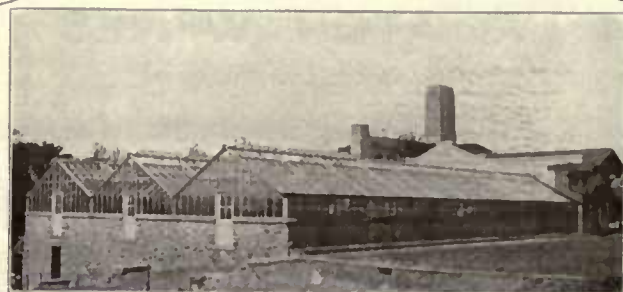
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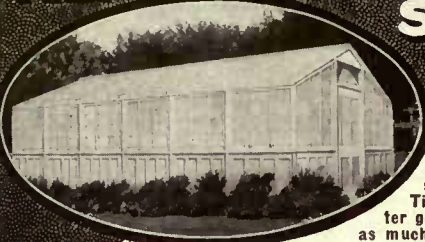
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The Decoration of the Morning Room

(Continued from page 60)

regular complement of bric-a-brac for the morning room be reduced to the lowest terms. There will inevitably be many things brought in and set down, and, if there are numerous pieces of legitimate bric-a-brac there already, the place will always look crowded and fussy. Better allow plenty of space for the fortuitous and ephemeral decorations and keep regular ornaments discreetly few but good of their kind.

SUGGESTED COLOR SCHEMES

The sunny exposure of the morning room will naturally suggest a cool color for the walls and woodwork. Of course, if the room is paneled in wood with its natural finish, such as oak, chestnut, butternut or hickory, the result will be agreeable because the abundance of light will balance the dark tone of the wood. Otherwise it will be better to have the walls of a pleasant neutral tone such, for instance, as putty color or gray. Whatever arrangement of color and finish be adopted, let it be done with the thought constantly in mind that it must make a suitable background for a thoroughly human room that is to be lived in by every member of the family, a room that is to display in every particular intimate spirit.

For the convenience of readers who would decorate a morning room the following schemes are suggested. Their use, of course, will depend on

the location of the room, its size, built-in furniture, etc. Also, a point in one may be introduced into another room; this being subject to the wishes of the owner:

For a small Colonial room: ivory woodwork, or white "antiqued"; cream walls, either painted or papered; hangings of a vari-colored chintz in which a warm brown or tan is predominant; rug of two-toned tan which repeats the tan in the hangings; mahogany furniture with one or two pieces of willow upholstered in a gay chintz; simple lighting fixtures of Colonial brass, dull finished or silver finished; on the mantel or somewhere about the room one or two pieces of pewter or some genuine Colonial antique such as a sampler.

For a small Italian room: rough cast walls with plaster cast inserts over the fireplace; painted furniture; an animal rug before the hearth; blue rugs in other spots; hangings in which blue predominates; wrought iron fixtures and fireplace equipment; flower boxes on the window sills.

For a small room in a country house: painted and willow furniture, the latter giving color note for hangings which should be cheery; blue and gold Chinese fibre rugs; gold-colored sunfast curtains; tinted woodwork; painted fixtures; neutral walls; pottery bowls containing flowers or dried grasses. The general spirit should be simple and intimate.

The Role of White Paint in the Room of Effects

(Continued from page 33)

ceiling 9'4½" high. One whole side wall is plain and unbroken in its length of 10'10" and against it must stand the bed. This gives a cosy 32" space before reaching the wardrobe, which, with the door into the hall, occupies all of the adjoining side. Close beside the hall door, in the wall opposite the bed, is another door leading directly into the next room.

This wall gives space for the writing table and the chiffonier, and in the corner a round table. The one window is placed in a really good position in the remaining wall giving room for the bed's width and a screen on the side farthest away from the table.

Of necessity, it had to be an efficient room, everything had its place and must remain there or chaos would inevitably result.

The white treatment makes the room seem larger and lighter and—but to return to the floor. Matting had been tried, carpets discarded—too dusty, too smothery. Matting was not so bad, only the dust penetrates its open weave and when, at stated periods it was lifted and sifted, so to speak, one was shocked at the uncleanness underneath. Paint was therefore the desirable thing—at least experimentally. The painter compromised by an undercoat of sickly, muddy tan which had to be overcome by several coats of shining and immaculate white.

ACCENTUATING THE UGLY

Then came the cracks between the boards—not very amusing ever. Who was the pianist who was wont, when improvising, if he struck a false note, to look his audience squarely in the eyes and then play that note again and again, one octave after another, up and down the keyboard, then form it into a minor chord and repeat that till he felt that the audience were convinced

that he had intended to play that particular note from the first? Was it Chopin? Or another?

So here cracks in the floor are objectionable—well and good. Accent them, make them stand out.

On the wall, around the top of the room runs a formal pochoir border of black in circles and lines. Down beside the chiffonier it runs, framing the little space occupied by that piece, and down beside the bookcase with its oval mirror above, the stiff little frame-work runs again.

No picture is on the wall, saving one silhouette design of two merry little figures playing at tether-ball. This is painted on the paper over the chiffonier, in black.

So the obvious color for the cracks of the floor is black; and with the wall's own border running around the floor, marking en route, the spaces for the bed, bookcase, chiffonier, and making a boundary quite around the room, the floor has become unique, amusing, cleanly, and it adds noticeably to the light of the room. Coats and coats of shellac have rendered it smooth and hard and durable.

THE BED IN DISGUISE

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As is usual in apartments, the room stands boldly and blandly at the entrance door. This would rather preclude the possibility of making it an ordinary bedroom. Besides, it is used as a study and sometimes a sitting-room. Now, the foot of a bed staring at you and flaunting its bars in your face as you enter or pass it, is not pleasing.

(Continued on page 64)

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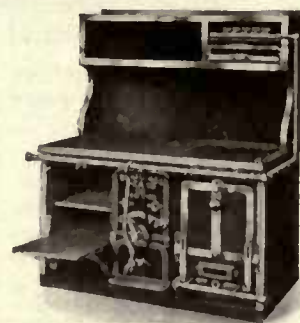
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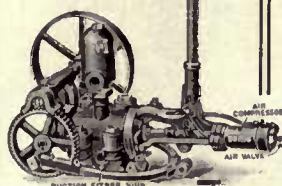


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The Role of White Paint in the Room of Effects

(Continued from page 62)

Therefore the head and foot have charming little envelopes which slip on and off at will, fitting the width and height, repeating the material, color and decoration of the bed-cover. Thus the bed becomes a couch, or day-bed or chaise-longue, as one wishes to designate it.

Over-curtains and valance at the window, the chiffoniere cover, the pillow cases and chair cushion covers, carry the same drapery; and over the transoms and down the door-frames the silky unfadeable fabric glitters and sparkles.

The color is a wonderful apricot with decoration dashing rendered in black. The black in turn is repeated in silk valance for the bed, velvet curtain at the book-case, velvet blotter-sides and lamp shade and indirect lighting fixture hanging from the ceiling center.

The luxury most commented upon is the *descent-de-lit*, a big cushion of black velvet stuffed with feathers soft and warm to step out on. Those who like it, love it. Those who prefer stiff-backed chairs and abhor luxury, or fear it, dislike its soft pliability and comfort.

The effect of the room is curious. Opening out of it is a charming room with old mahogany furniture and tender gray silk drapery with pink decorations: Pictures hang on the walls and a gray rug lies on the floor. In here, voices are lowered and hushed, while in the white and apricot and black room, gaiety and cheerfulness seem to be called forth.

"Here," said one, "I shall stay the rest of my life," and she settled herself in the rocking-chair in the center of the room as one who would bear out the words. With her agreed in varying degree and manner the approximate seventy who saw the room, all but one, all but one. And she, well—

She hated it with a poisonous hatred. She abhorred the color, detested the whiteness, the contrasts, but most bitterly of all she abominated the efficiency of it. She had no patience with the rolling box which fitted so neatly under the bed and held its contents in orderly rows. She raged against the chiffonier drawers, always in show condition with their neat piles of all one kind, held together by fastening bands of embroidered linen.

She stormed against the desk with its fresh stationery piled in order in the one drawer, its folding typewriter in its tiny case standing at one side, the desk-stool that slipped under the desk when not in use. It was all impossible, horrible, positively insane.

She withdrew, loudly complaining, returning to rage again, and a day or so later telephoned to emphasize the fact that of all the rooms on the face of the earth, the one she hated most was that one and to say that her room was in quiet brown colors and that things were put just where she wanted to fling them at the moment, and again she hated that awful room! But we consoled ourselves with the thought that if we saw hers, we could suggest some kind of curtains, as hers were unsatisfactory, and then her rug wasn't good in color, and the furniture covering was not at all pleasing, etc.

A Plea for Personality in the Decoration of Rooms

(Continued from page 14)

a gold Japanese gauze, while on the window seats there is a figured linen, copied in the shade of the reading lamp, and used again in an arm-chair that does not appear.

The little day room or card room suitable for the reception of a single guest in cases of emergency possesses merely the dull orange carpet rug and the dull orange walls, against which have been hung the black and white modern German silhouettes. The ground color for the furniture is white, and in this case too a thoroughly modern expression has been sought, for the decoration consists of tiny triangles of black and orange, together with flower decoration of the same colors. The couch is covered in a modern linen, which has been used at the window. It will readily be seen that all the furniture shown is of very simple and easily procurable design, and its originality consists entirely in the painted decoration applied to it, and not in any attempt at unusual cabinet work. There is no carving

whatever applied to anything, with the result that a room of this type can be obtained at almost a minimum of expenditure. Pieces that would be entirely undistinguished in oak or mahogany become at once interesting and striking when decorated in the manner described. They are given new character and a certain personality that is unmistakable.

In this wide range of expression, we have everything from the most conservative to the most radical, and yet it is altogether conceivable that the extremes may have been brought together for the same individual, for what a man or a woman require in their own sleeping room is not necessarily the same as what they may desire in a little frequented extra chamber. It is all very well for folk to have entire houses in the Colonial style or in any other historic period, but it is equally well for them, if they wish, to have one room in Colonial and another in the wildest thing they can conceive, so long as the result is interesting.

The Little Tree of the Big Returns

(Continued from page 24)

sorts, but in growth they rank with the sweet varieties such as Rockport and Black Tartarian. All of these cherries need a good deal of room, and only one or two can be accommodated on a small lawn; but what a lot of comfort and delight a single Governor Wood yields! A half dozen dwarfs will do just as well and be more easily managed. These small trees can be readily covered with mosquito netting, put on just as the fruit begins to color; and in this way you not only save the fruit from the birds, but you can let it hang on the tree until dead ripe in July or August.

Many people never tasted a thoroughly ripe Morello or Richmond cherry.

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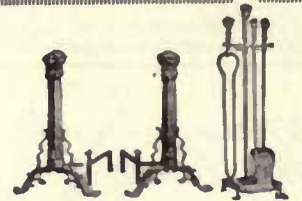
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A Row of House & Garden Books

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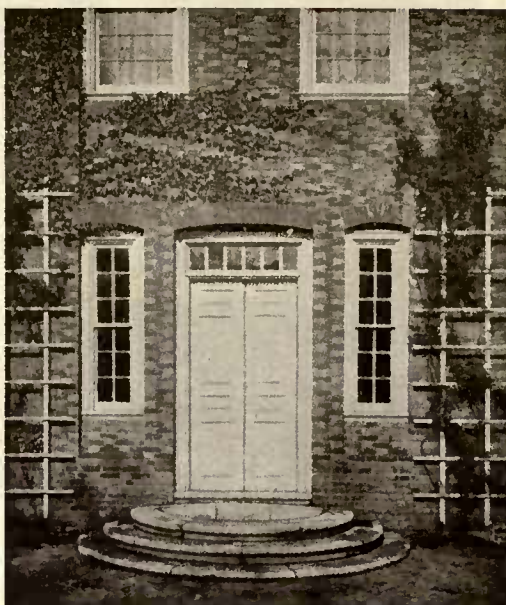
Then is the time to turn to the row of house and garden books, to read up for gardening next year, and refurbishing or rebuilding this. Take them as they come—the gardening books first, then the decoration, then those on architectural subjects.

Those who read that serial, "The Naturalizing of a City Man," in *HOUSE & GARDEN* two years ago will undoubtedly welcome these stories in their present permanent form, "The Key to the Land" (*Harpers*). Moreover, the series has added interest in that it has been greatly amplified. Here we have the account—

faithful in every respect to the experiences of many men—of the average business man who met the problem of monopoly, refused to accept it, and found his salvation by retiring to the country. Success attended him there. Health returned. Belief and trust and faith came back. The soil worked its leaven unto his soul.

A companion book to that above is "My Growing Garden," by J. Horace McFarland (*Macmillan*). It tells of the author's search for a semi-suburban place; of his discovery of one that consisted of "two acres of San José scale with a house attached," and of its gradual conversion into a home of well-kept beauty and productivity. Some half-dozen years were needed to bring about the horticultural transformation, but Mr. McFarland has evidently succeeded in a measure that should bring encouragement to others similarly situated. The illustrations, chiefly from photographs taken by the author, are noteworthy.

The next book on the shelf, "Flower Pictures," by Maude Angell (*Stokes*), is also about illustrations, a guide to the water-color painting of flowers, taking up the basic principles as well as the finishing touches of the work. The book is in itself a collection of color reproductions and pencil sketches of



Doorway at Stenton from "The Colonial House"

many kinds of flowers, and suggests many effective arrangements and groupings of subjects. Those who are ambitious to try their hands at floral painting but do not know just how to begin should find here inspiration as well as information on the many branches of the art.

Miss Grace Tabor needs no introduction to *HOUSE & GARDEN* readers. As an expert in landscape architecture and general flower gardening she is known to many through her writings as well as her actual out-of-door successes, and we are glad to report that she has again placed her wide experience within the reach of amateur gardeners by preparing a new edition of her "Landscape Gardening Book" (*McBride*).

For gardeners in our extreme Southern States "Subtropical Vegetable Gardening," by P. H. Rolfs, should be extremely valuable (*Macmillan*). It is as exhaustive as any volume of reasonable size could be, and while designed primarily for operators on a large scale who grow vegetables for the market, it will also prove a desirable source of help to the home gardener.

As a guide for the individual in selecting the best trees, shrubs, vines and perennials for his own particular situation and requirements, "Plants for Landscape Planting," by Albert D. Taylor, occupies a place that is as unique as it is important. Our standard landscaping books give much detailed information about design, special effects, planting operations, etc., but we know of no one of them which furnishes adequate, compact lists of plants grouped for every variety of soil, situation and purpose. Mr. Taylor's little book fills this need, and as a supplement to the more complete and general volumes and large nurserymen's catalogues, it is well worth possessing.

"The Garden Bluebook," by Leicester B. Holland (*Doubleday, Page & Co.*), is a book that is at once a manual of reference for the perennial flower enthusiast and a record of his own particular garden. One hundred and sixty-nine kinds of plants are illustrated and described, and opposite each photograph are two blank forms which the gardener can fill out each year with notes on his own experience with the flower in question. Thus he comes to know just what it will do in his particular locality under varying conditions, and

(Continued on page 70)

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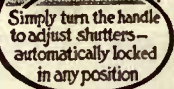
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A Row of House and Garden Books

(Continued from page 68)

so learns which species do well and which do not. Most of the plants are perennials, but there are some rather unexpected omissions.

A valuable feature of the book is a large, colored key to planting effects. This gives the names, heights, periods of bloom, color and requirements of the perennials described in the body of the book, and should be of especial interest to all discerning gardeners with an eye for effects.

A love of the beautiful, as expressed in the purest forms of art that past centuries have evolved, a passion for collecting antique furniture, silver-plate, and porcelains in the periods of their highest development, the aesthetic delight born of surroundings of mellowed art-objects carrying with them the intangible but permeating atmosphere of by-gone years, the charm of living in their constant companionship—these influences formed the mainspring that found expression in the Georgian House and its original furnishings, as described by Eben Howard Gay in "A Chippendale Romance." (Longmans, Green & Co.) The book is issued in a limited edition attractively illustrated. Mr. Gay, well-known as a discriminating collector and connoisseur in old furniture, has written a pleasing tale under this title filled with the atmosphere so dear to the collector and lover of the rare.

The student, the lover of the antique and the lay and professional decorator alike will find "Robert

Adam and His Brothers," by John Swarbrick, an invaluable work. The sub-title further describes it as "their lives, work and influence on English architecture, decoration and furnishing," which gives in a nutshell the contents. The work of the Brothers Adam was a significant episode in the history of English Renaissance architecture. It was an influence so definite in its development that both its sources and its course are clearly marked. In this sumptuous volume the author has traced both in a scholarly, readable fashion. His text is augmented by many excellent illustrations which make the volume one to be preserved as a rare contribution to the history of architecture.

Seldom have we seen a better collection of Colonial house views than is contained in "The Colonial House," by Joseph Everett Chandler (Robert M. McBride & Co.). Originals built 200 years ago, restorations, modern reproductions—all are shown in a variety and excellence of photographs and drawings that leave little to be desired. And yet, though we regret to acknowledge it of a book so well arranged and attractive in format, the text is disappointing. One hesitates whether to call it negative or neutral, serious or sarcastic. There is much of value in the book, of course, much that the student or prospective builder of a Colonial house may profitably take to heart. But it is too indefinite, too widely scattered under the surface of generalities.

Heating the Country House

(Continued from page 39)

the fire goes out and it is a simple matter to keep a small fire going all night so that the pipes and radiators do not cool off. Hot water can be carried to any room and a uniform temperature maintained.

Modern hot air heaters are made to use either hard or soft coal, or even wood, and if properly designed and installed they are satisfactory. Most of the complaints made against these systems are traceable to cheap furnaces or poor installation. It is harder to drive hot air against a cold wind than it is steam or hot water. Consequently, unless the hot air pipes run direct and along the shortest line to the cold rooms, the heat will go to other parts of the house.

The initial cost of a hot air plant is less than that of steam or hot water, and the yearly repairs expense is slight. The amount of coal consumed in giving a certain temperature does not differ much in either system, provided the plants are properly constructed and designed for the house.

Some prefer the hot air system because of the ventilation. Fresh air is constantly being drawn in from the exterior and heated from the rooms, but if the fresh air box or intake is located in the cellar or some damp place all the benefits of this ventilation are neutralized. A common trouble with hot air furnaces comes from defective or inadequate flues. A generous size flue is essential to good drawing, but a fact not so generally appreciated is that a flue can be made too large. A large flue with a small furnace means smoking and trouble in starting the fire and keeping it going. A flue must be heated up before it draws well, and if the size is too great the amount of heat wasted in retaining the temperature in the chimney is so much loss. Many a poorly drawing furnace has been converted into a good one simply by changing the size of the flue, making it either larger or smaller.

The Whys and Wherefores of Mulching

(Continued from page 39)

is taken off in the spring. With the approach of winter the branches which can be most conveniently bound together are prepared like nursery bundles, and when finished are secured by cords to the central post. In addition to this straw binding, earth from beyond the branches is banked up around the stem. This mode of protection is especially adapted to the fruit-yard. It would not do to have permanent posts or stakes in the embellished parts of grounds; but a similar mode of protection can be employed by the use of strong stakes to be driven when wanted, and removed in the spring.

Tender vines and pliable-wooded bushes may be turned down on the

approach of winter and laid flat on the ground or lawn, where there is room. If in cultivated ground, there is no better protection than a covering of several inches of earth. If standing upon a lawn they may be either covered with earth in the same way, if it can be brought from a convenient distance, or pinned down and covered from 4" to 12" deep with evergreen boughs or twigs. Very tender plants must, of course, be covered more deeply than hardier ones, and the cover should be removed gradually in the spring. It is advisable to mark the exact place where each vine or branch is laid so that in uncovering in the spring it may not be injured by the spade.

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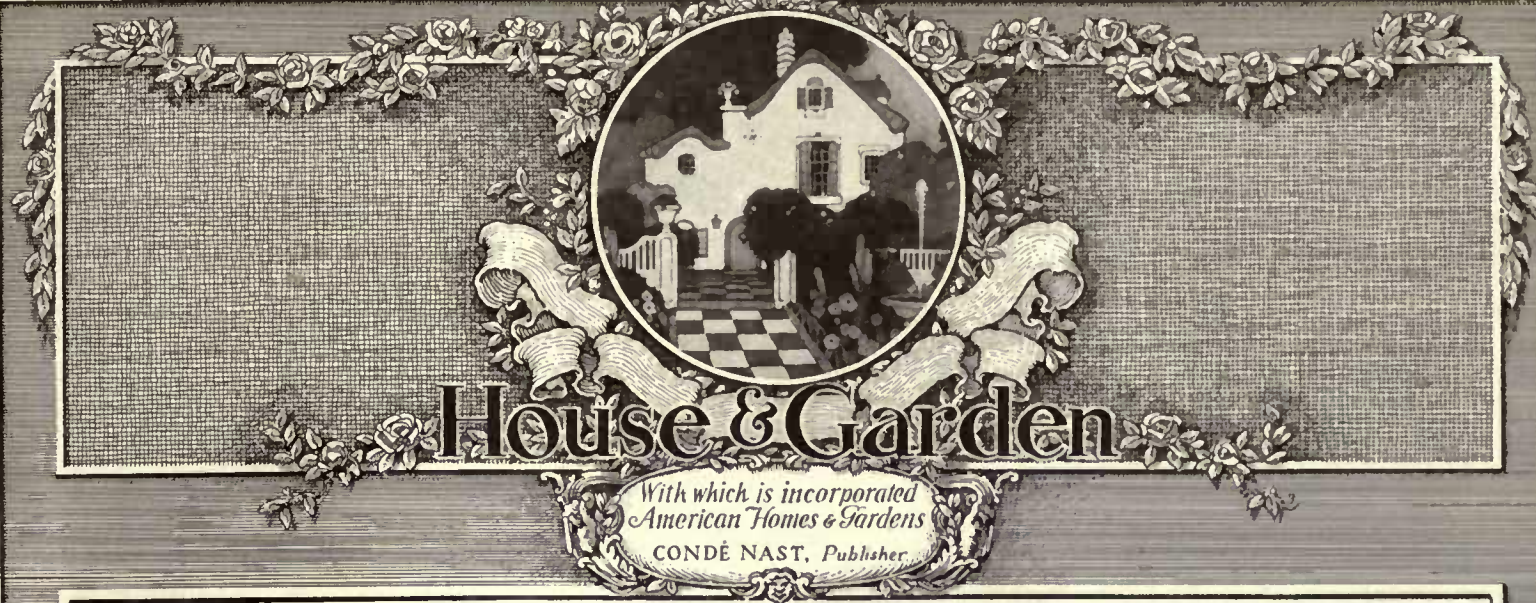
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Coin d'Or, one of the small clubs shown in the Christmas number.

CHRISTMAS GIFTS

❑ "Christmas is coming!" So is our December number, a regular Christmas stocking crammed with gift suggestions. The old problem of what to give is solved. Gifts for the house and the hostess, for the children's room, for His room and for Her room, for the motorist, for the birds, gifts of dogs and gifts of birds—we have remembered all of the house and garden.

❑ There are articles, too. Here is a page of jewelled snowflakes, photographed under a microscope; there come two pages of small clubs, a study of trees in winter, and new ideas on indoor gardening. A bachelor's country house finds a place, as does the revival of old Siennese furniture. The collector will be interested in a study of lighting since man first used a conch shell for a lamp, while everyone will enjoy Rollin Lynde Hartt's "The Civilized Framing of Pictures," and Harry Kemp's Christmas poem, "The Going of His Feet." A New England garden, an article on decorating playrooms, and the Little Portfolio of Good Interiors round out the issue.

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THE HOUSE BY THE SIDE OF THE ROAD

It is the sort of house a great many people eventually want—a house in which living can be reduced to its simplest terms; a house close enough to the road to be neighborly and far enough away from folks for peace. There is something of that atmosphere in this lodge on the estate of Irving Brokaw at Mill Neck, L. I. The architect was Harrie T. Lindeberg

TALKING IT OVER WITH THE ARCHITECT

The Value of the Scrap Book for House Planners—
Selecting the Right Architectural Details

AYMAR EMBURY, II

AN architect's clients are generally of two kinds: those who do not know what they want, except that they have vague ideas as to the number of rooms and a sort of hazy preference for the Colonial or English style; the other, the people who come in with a very definite set of ideas, and reinforce their arguments as to the desirability of the various items, by producing envelopes full of clippings, or scrap books pasted full.

The first sort are perhaps the easiest to get along with until the job is done. Then you may find that they have had no conception of the house as you have designed it, and it may not be at all the sort of house that was wanted. The second sort are usually the devil to work for, but, on the other hand, when the house is done, they are satisfied, because they have learned, as the drawings progressed, just what of their cherished hopes and fond desires have been found possible of application to that particular house, and which ones had to go into the discard.

The illustrations in the architectural magazines are the food upon which an architect lives; he is constantly going over them, learning from them, clipping good pieces from them, and saving things which he thinks may be useful in future design, so that all of us accumulate a very great number of illustrations of buildings of every possible kind, all of which seem to have some merit, either as a whole, or for a piece of detail.

BENEFITS OF THE CLIPPING HABIT

The client, or as we architects (following clerical usage) call him, the "layman," is very apt to get his ideas in the same way we do; he either sees

houses which have been built in his neighborhood, or he sees pictures of houses in the magazines which he generally begins taking when he becomes interested in the building problem. When he shows his architect these clippings, the latter is afforded an opportunity to study his client's type of mind, and to learn the sort of thing that is going to please him.

Of course collecting miscellaneous this way, he will accumulate a whole lot of irreconcilable details, all of which he likes and wants in his own house. I am not exaggerating in the slightest when I say that I have had at least a half dozen clients come in with clippings of three types of stairways, all of which they wanted to reproduce, and

when I have pointed out to them that a double staircase going up to a landing; a circular staircase such as the one designed by Murphy & Dana, and illustrated in this article, and a straight Colonial staircase up at one side of a hall, cannot be simultaneously constructed, there was inevitably a display of considerable disappointment at my failure to grasp their ideas.

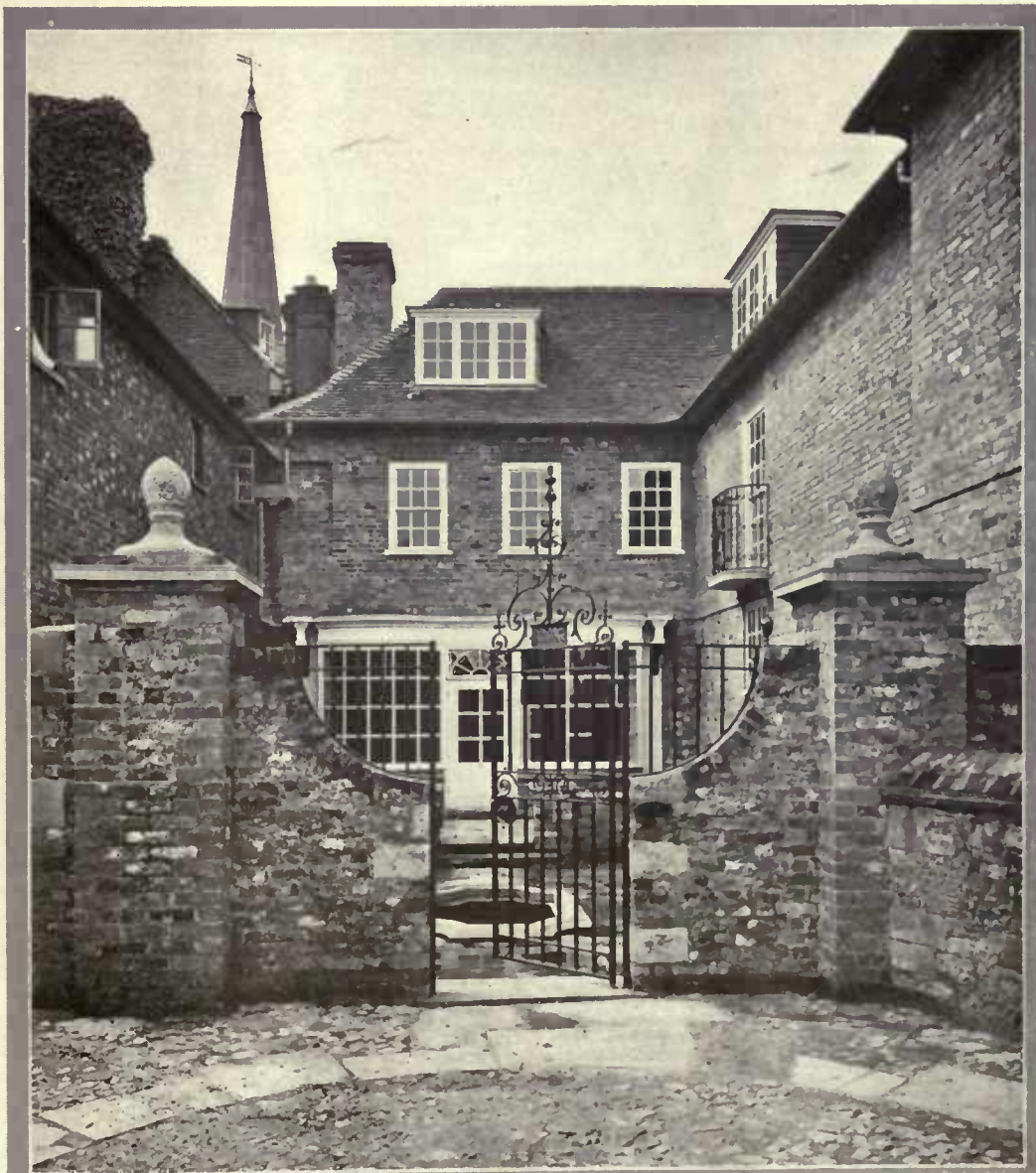
Now that is not joking; it is solemn fact, and very many people who would laugh at this in others, will want not dissimilar assemblages of unrelated objects in their own houses. I do myself.

I have been thinking over a new house for the last ten years. I want four quite different kinds of houses. I can't af-

ford to build any of them, but when I can, I want the good features of all four of these schemes. Fortunately for myself I know that every house is the result of a series of compromises between the things one wants, and the things one can possibly get, so I realize that without reflection on my own ability, I must regretfully give up three-quarters of the things that I think would be very nice to have in a new house of my own.

DISCARDING THE IMPOSSIBLE

Nevertheless, the clipping habit is a useful one; in the first place, because it enables the architect (as was said before) to get some kind of a line on the sort of house that an owner wants, and in the second place, because people generally keep clippings for quite a while before they begin to build, and gradually come to realize that they cannot secure all the things they want in one house. A natural selective process goes on, so that by the time they are financially



A. Winter Rose, architect

Both the design of this English gateway and the material used in its construction call for relatively the same treatment in the house. This gate might conceivably be used for the half timbered house on page 12, but not for the Dutch Colonial house on page 13

ready to build, they have really made up their minds pretty well as to the things they would like if they could get them, and the things which they do not care much about.

Such a process proceeds very much more smoothly when only one of a married couple is very deeply interested in the house (and I have found in the course of my practice that there is generally one of every married couple who has the say), but in the few instances where both people are greatly interested, and where their tastes do not agree, the problem put up to the architect is not easy.

I remember the case of one of the most agreeable pairs of clients I have ever had: the man wanted a Long Island farmhouse, and the woman wanted one of "those English plaster houses." They finally compromised on a plaster house of Dutch Colonial outline, which neither of them wanted in the beginning, and yet with which they both appear to be very thoroughly pleased, though I think that both have in the back of their minds the idea that eventually they will sell this house and build the house they wanted in the beginning. Then will begin again the old controversy.

THE SELECTION OF TYPE

In the present state of American architecture, where we are borrowing very freely from all sorts of historic motives, and redesigning them to fit American needs, it is not unusual to have people come in with a clipping book full of houses of a half dozen different types, and ask the architect to tell them which is the best. Now there may not be any best; each may be very good or very bad of its particular kind, and when the clients seem to have no particular preference for any one of them, there is no way in which the architect can determine in advance what sort of a house that client wants. In this case there is only one real way to settle the problem, and as a matter of fact it is the way in which the selection of type should always be determined; to see what the surrounding houses are, what the landscape is, and what sort of a house will best fit in between the neighbors and on the particular site. Lots of times, however, this is not satisfactory to the client; he may want an English house on a village street between two Colonial ones, or a Colonial house on a bare, rugged hill-top where an English house can alone be made to look passably well, and usually the client's conceptions prevail over the architect's better judgment, and he does what he feels to be wrong, because he is governed by his client. He does what he can, not the best he can; but is, of course, held completely responsible for the result.

The majority of things that people greatly desire are matters of detail. The intensive housekeeper will come in with a dozen plans and photographs of model kitchens, model pantries, and the latest approved hy-

gienic kitchen cupboards. In a case like that I do not try to interpose any suggestions at all; I just do what I am told to do, for I have learned from experience that the perhaps two hundred and fifty women with whom I have dealt have two hundred and fifty different sets of ideas of how practical housekeeping should be conducted, and while I think I probably know more about the theory than any one of them, because I have the testimony of so many experts, I have learned that there is no sense in a mere man's endeavoring to advise them about such a function.

QUESTIONS OF TASTE

The toughest jobs I have ever had have come from people of real but eclectic taste, and who are, because of the fact that you feel they are really informed, difficult to convict of error. For example, on page 11 there is a bully English courtyard entered through a stone and iron gateway. This illustration might easily have been brought in by some client with the idea that it should be used as an entrance to the Colonial house on page 13. It might very reasonably be the entrance gate of the house on this page, because it is like that house in spirit and in scale, or if not like it, at least it is susceptible of revision without losing its charm. But the client who likes that gateway, and also likes the shingle house, is hard to pry away from the deep rooted belief that an intelligent architect can successfully combine them.

The process of reasoning by which an architect arrives at the conclusion that they cannot be used together is somewhat as follows: the house itself is of frame construction; its accessories should not be of material more expensive and more permanent than the house itself; the gate is of stone and iron. If one enters through a monumental type of gate such as this, one expects to find a monumental sort of house behind it, and not the pleasant, homely, Colonial structure in the illustration. Therefore the gates should be of wood, or the house should be of stone, it does not make much difference which, but at least the two should be of what is commonly regarded as equally durable construction.

In other words when you begin with a certain type of thing in mind, the *leit motif*, to borrow a musical term, should be sustained throughout. Now this does not mean that a stone and iron gateway can only be used with an English house, because this particular stone and iron gateway is used with an English house; there are many stone Colonial houses and plenty of stone Colonial gateways; there are even many remaining exam-



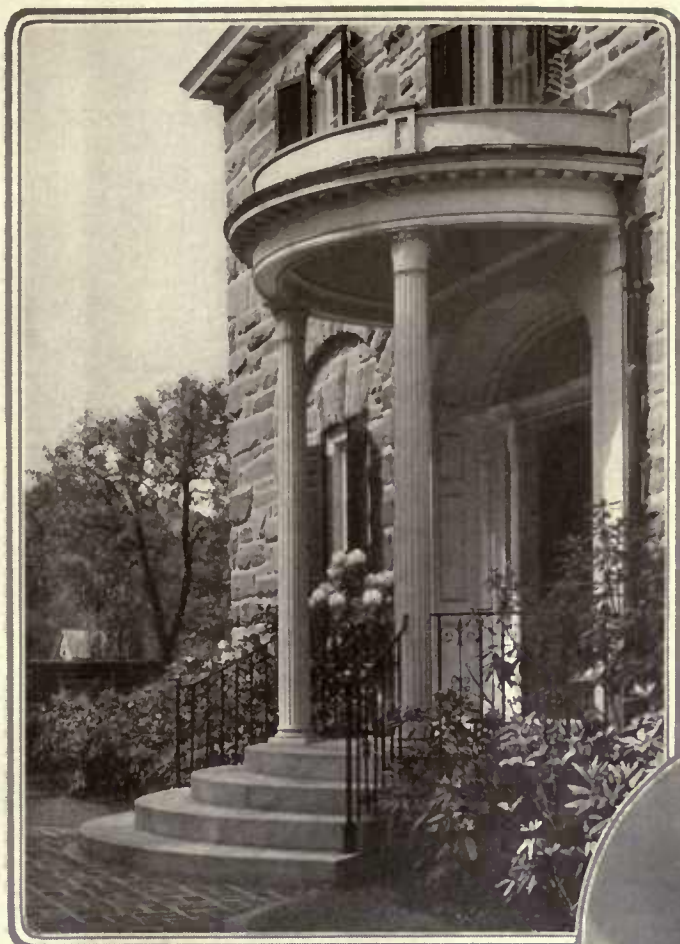
Aymar Embury, II, architect

Because of its authenticity of design and simplicity of setting this type of Colonial door appeals to the prospective builder



Geoffrey Lucas, architect

The half timber detail is often a stumbling block. In this English example are several points of interesting treatment



Murphy & Dana,
architects

To the left a circular entrance that carries out the motif of the over-window panels and door light

To the right is an interesting glimpse of a Dutch Colonial house in which the original character is well reproduced

A Colonial spiral staircase reproduced in a modern Colonial house—applying the rule of suitability



ples of iron gates in Colonial times, but the forms, the methods of laying stone, and the general scale (that is the relationship of the details to the mass) in Colonial work are dissimilar from those of English work, and if the person who likes this particular gateway desires it in front of a Colonial house, the thing can be accomplished only by a change in the proportion of the elements which make up the gateway, which would result in a gate of quite dissimilar type.

People of good taste whose appreciation of good things is confined to a certain style, are much easier to work for. One may, for example, have a client bring in all the Colonial doorways she can collect, and say that she wants them on her house, but she will naturally understand that some selection must be made from them, although two or three may perhaps be used in various parts of the same house, reducing them in scale or enlarging them as may be necessary to co-ordinate them with the general design. Yet when people who like all sorts of good things come in with an English entrance way, as perhaps that on page 12, and a Colonial door such as that on the same page, and say they like them both, it is manifestly impossible in any way to fit them to simultaneous use, and yet this thing happens over and over again.

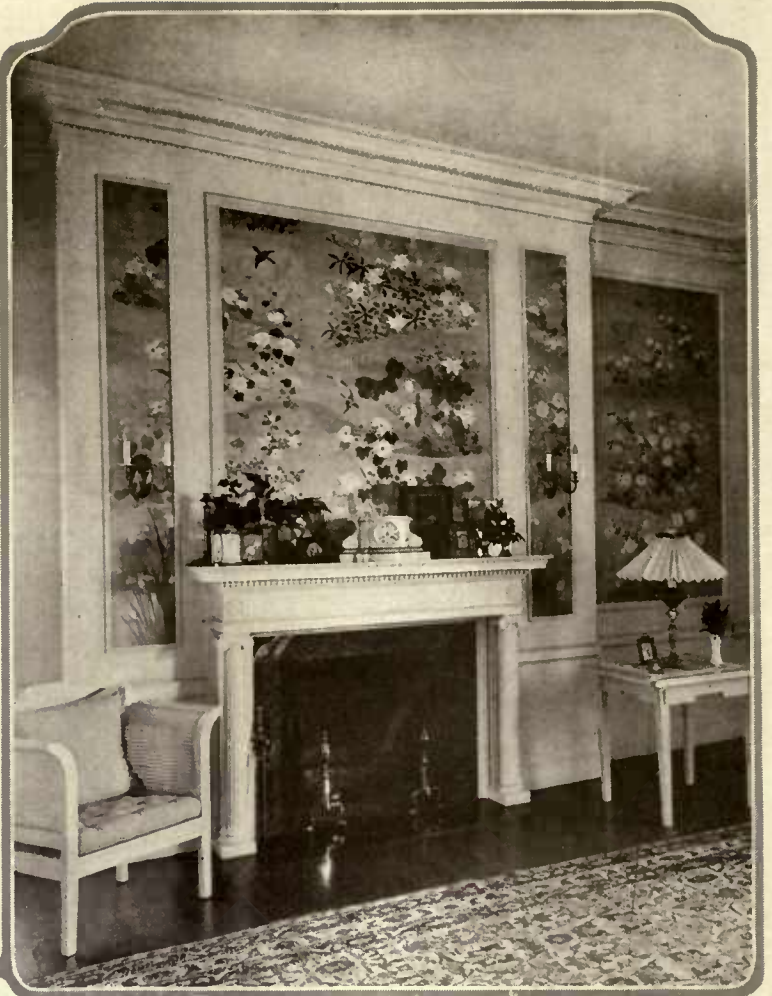
The clipping book is therefore of greatest utility in determining, not so much the things that are to be included in the house, as the things which cannot be included. It is a sort of sorting box or a pre-digestive process of ideas; and one which saves everybody a great deal of trouble, because most people do not understand the architect's drawings as well as they do photographs (in fact, the architects themselves don't), and it is a great deal easier to show from photographs that bits of detail have been designed for different uses than to show on the drawing of a house how badly they look when placed together.

One other thing which helps the architect when a client makes such selections is the fact that they gradually become accustomed to architectural presentations, and are therefore much more capable of understanding explanations of drawings, especially when these drawings can be compared with photographs, and the similar features of both pointed out. Drawings mean astonishingly little to some people, and every single thing which enables them to comprehend drawings more fully is immensely worth while.



Ernest Newton, A.R.A., architect

An English home of the type suitable to crown a hill, its great walls and buttresses taking character from the rock-ribbed hillside



The ornate wood paneling on the dining-room above can be reproduced at a minimum expense by nailing moulding to the wall and painting it. Care should be taken in the proportions of the panels

Rich tapestry or brocade inserts can be simulated in a dozen different Oriental papers or fabrics now on the market. They can be set in frames of moulding by the local carpenter



Elsie de Wolfe, decorator

Tile inserts are best for the enclosed porch or breakfast room. The rich effects here can be approximated in any rough cast wall with a suitable stencil

Carrère & Hastings, architects

Paneling of this simple design can be simulated by nailing narrow strips to the wall in panels, and staining both strips and panels oak or walnut



Elsie de Wolfe, decorator

The lattice walls of this sun room are responsible for its striking character. Yet, reduced to its simplest terms, there is no part of the treatment that a local carpenter could not reproduce at a minimum expense in a small enclosed porch or breakfast room

APPROXIMATING THE EXPENSIVE WALL

Suggestions For Reproducing The
Costly Types to Fit The Modest Purse

NELTJE DANA

TO an appreciable degree the walls of a room designate its character. They are at once part of the architectural structure and the background for the decoration and furnishing of the room. When the architecture "comes through," as in Georgian or Jacobean houses, the character is plainly expressed in the paneled treatment. In other instances the decoration of the walls will depend on the use to which the room will be put and the furniture one plans to use in it. Both are important factors.

The expensive wall is the result of expert planning and labor, yet there is no reason why the same effects should not be had by the amateur who is willing to expend time and energy, a little money and a little brains. It simply requires the application of the principles of effect which characterize the costly wall.

The paneling of the dining or living-room, for example, will often run up into several figures if the paneling is wood. If the same principles of effect are applied, the paneling can be reproduced by using moulding nailed to the wall surface. If the white or grey Colonial effect is desired, two coats of paint will finish the work. Of course, care should be taken to get the proper proportions in the panels. If the effect desired is oak or walnut, stain should be used. Make no effort to simulate graining; leave the stain flat on the wall. Such graining as is necessary will be taken care of by the wood strips themselves.

Another type of panel is that in which brocade or tapestry is set. Obviously, such treatment is expensive. It can readily be approximated in the use of a piece of printed linen or even by paper. There are

scores of excellent designs of fabrics in unobtrusive patterns which can be used for this purpose. The fabrics may be antiqued by exposing them to the weather for a few days. If one uses paper and wishes to produce a dark, leathery effect, apply several coats of white and orange shellac. Shellac will give the same effect to fabric. These panels can be enclosed with white or stained strips as may be preferred.

The lattice wall is merely a problem in carpentry. It lends itself best to breakfast rooms and enclosed porches. The local carpenter or the man who is handy with tools can easily saw and nail up the strips. Paint the wall the tone you want it and then paint or stain the lattice. This treatment requires care and patience but it is inexpensive and produces an interesting effect if properly carried out.

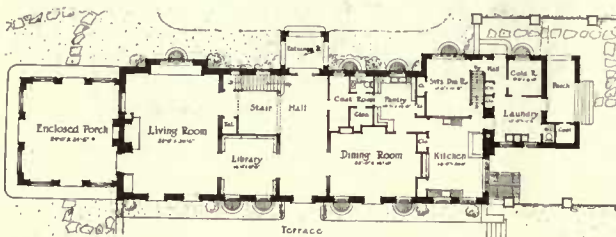
The RESIDENCE of MRS. WM. M. McCAWLEY

at HAVERFORD, PENNA.

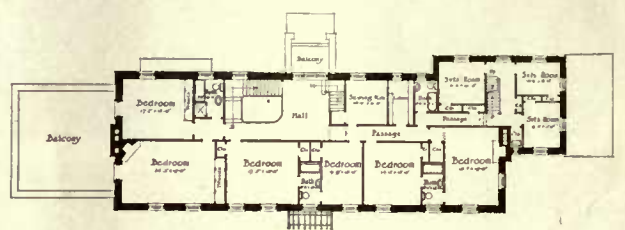
D. KNICKERBACKER BOYD,

architect

Whitewashed stone is used for the wall construction, and, in this, there is a recurrence to the practice long identified with rural Pennsylvania. In this instance the stonework is doubly attractive through its combination with a roof of beautifully mottled slate, running almost the gamut of green, and light blue-green blinds



The planning was governed to some extent by the probable utilization of the house for entertaining. That consideration has determined both the location and relation of the various rooms



The paneling is an important unit in the decorative scheme of the hall. It rises to the ceiling, finished in a soft ivory. Coverings of wine-red velvet, hangings of cretonne, flowered in ecru, old blue, yellow and red, and Oriental rugs in deep, glowing colors, all add homelike and colorful charm



Its walls of slap-dashed stone; its great fireplace surmounted by a splendid trophy and flanked by tall antique iron candlesticks; its floor centered by a circular pool, could the sun room be aught but the big vital feature of the entire house? Navajo rugs lend added color to the ruddy-hued quarry tile floor; and orange enameled furniture and a chintz patterned in orange, white and green, provide additional cheerfulness to the scheme

In the living-room the paneling loses neither in dignity nor restfulness by the addition of oil paintings, for the paintings have been so trimmed and balanced that they form an integral part of the wall scheme. Chintz, patterned in blue, terra cotta and orange against an ivory background, is extensively employed in the living-room; and several chairs are covered with golden brown velvet



EVENTUALLY each man must decide on which side of the door he will live.

Men have been deciding this question ever since they took to living in houses, and will continue, so long as the door stands between them and the world. And it is necessary to know on which side a man wants to live, for by his desires can you know him.

Two kinds of people are interested in this matter of doors: those who live in their own and those who live in other people's houses. Jones has a house of his own, and he is concerned with the thing he possesses. Smith, who owns no house, is concerned with something he lacks. Jones is homesick only when he is away from home. Smith can never be homesick in any place other than his home. Jones is an owner, a master, a liege lord of lands and all that is therein. Smith is a tenant, a payer of rent, a slave of tribute. Jones dwells on the right side of the door. Smith is eternally wishing that he did.

OWNSHIP, like faith, affords a sense of security—and the whole conception of home is based on a feeling of security. You can close the door and the world is shut out. You can go away from it, and it will be there when you come back.

Now the tenant, the man who lives in other people's houses, can never be sure that it will be there when he comes back. In fact, that is one of the reasons why he lives in another man's house—he doesn't want it there when he comes back. And he sets forth on an eternal quest after an elusive, visionary something whose absence makes this present dwelling a whited sepulchre.

What am I getting at? This—

Hyper-idealists are wont to make a distinction between a house and a home. They speak of a house as though it were a mere heap of bricks, stone and mortar; and in the same breath they define a home as an intangible, indescribable atmosphere built on idealistic lines. In theory this is excellent; in practice it is very bad. Until the day comes when we can comprehend music apart from tone, form apart from contour, Divinity apart from its manifestations and a sacrament apart from its outward and visible sign, we will have to jog along with our wholly inadequate view of a home as a place of gross materials—roofs, windows, walls and floors. In short, it is a mighty poor home that isn't a house. And it is no home at all that is not based on the sense of ownership, ownership of very tangible things.

So then when Smith says that the height of his desire is to have a home, he doesn't yearn for an atmosphere; he wants a house—a house with a door that he can live behind. When lovers dream of building up a home together, they dream of building up a house together—a house with a door that they may open to the sunshine of the world. The sum of most men's desires is to dwell on the right side of the door—a door that they planned for, picked out and purchased with some very real money.

REAMS have been written on the decay of home life in America. In turn, the bicycle, the narrow skirt, the motor, the movies and Georgette crepe waists have borne the brunt of the blame. In each successive generation the real issue is dodged. Home life in America is decaying because our houses are decaying.

Home life is just as permanent as the house that it graces. In the age when men built homes that would last, they cultivated a home life that would last as long and longer. The reverse of the rule applies to-day. Divorce is twin sister to flimsy construction. Houses built of shoddy materials, thrown together for a short ten years' existence—these are the marks of our decay. The builder is not to blame, nor is the architect nor the state of the market. Lasting materials aplenty are available, good architects are readily found, nor is the honest builder a *rara avis*. The fault lies with the man who first dreams of the house. The fault lies with his plans for living: whether the house is to last or not.

This is the lesson of the man who built his house upon the sands. He could not have helped knowing that it could not withstand the wind and wave. In like measure we are building houses with placid disregard for the wind and wave of our complex life. We are planning them as homes to abandon, building them as homes to forget. The door hangs loose, follows the whim of every passing breeze. But plan an honest house, and you are on the high road to planning an honest life. Build an honest house, and you'll soon know on which side the door you want to live.

WHICH SIDE OF THE DOOR?

I WISH you knew my friend Lowder. He's the man I had in mind when I wrote

those words about an honest house plan being the high road to an honest life. Lowder is well past sixty, and when he goes upstairs now he has to stop half way for breath. But that hasn't dimmed his ardor for the house he is going to build.

The idea seized him when he was a young man. "Some day," he promised himself, "I'll build a house." Then he married and the children came, and that meant more mouths to feed and more shoes to buy and more school bills to pay. It was discouraging, but he kept the idea in the back of his head, and every time an odd moment presented itself, he worked on it. He subscribed to architectural and gardening papers, clipped out pictures here and there and pasted them carefully in a scrap book. A dozen times or more he changed his idea on what type of house it should be, but whatever the style, it was going to be a good house—good timbers, good stone, good windows, good doors and floors—the best of everything, as he put it.

Lowder has been planning that house now for thirty-eight years. It has been his anchor when the wind and wave hit him, for he knew the sort of home life he wanted to make in that house and he kept on making it. He still speaks of the house. He still takes out his scrap books—and the dream is real to him. He burns with zeal for it. It is his hobby, that house.

The other day he mentioned the fact that he had bought some cemetery lots. Then it began to dawn on me that Lowder might never live to build that house. The thought was distressing. I changed the subject. "Well, what's new?" I asked. "Come upstairs and I'll show you," he said confidentially; "I've just found a plan for a living-room that I'm going to put in that house."

But I never got to look at that plan for a living-room. Half way up we met Lowder's boy coming down—a big chap, Junior in college, just back from Plattsburg. He had a clear eye and a pair of shoulders that any man would envy. As I looked at him I saw what Lowder's life-long house planning had done for him—it was the way he had satisfied his desire for ownership of very tangible things while he was at work building up a home life. The boy was a product of the plan—"everything of the best." All this time he was going to build a house that would last, and he had built a home that had lasted. He had always lived on the right side of the door.

BUT there is still another angle to the problem. A house may be honestly built, it may be a home of noble ideals, and yet fail in an important part of its mission. For every house is a part of the community, and the mission of every house is to enhance, with its contribution, the fine appearance of that community. Bad architecture, eccentric architecture, plays the same havoc in the town that the bad repute or eccentricity of one person will play in a family circle. Ruskin put the matter aptly when he wrote, "All good architecture is the expression of life and character."

Houses are people with very definite expressions of character. They must conform to what the environment and the age conceive to be good character. An Arizona ranch house, suitable in character to Arizona, would be an esthetic and architectural crime on Commonwealth Avenue, Boston or Fifth Avenue, New York.

This is where the architect enters upon his work. He is trained to recognize and create character in houses just as a priest is trained to recognize and create character in men. The priest builds up souls; the architect builds up houses. Once men of Lowder's stamp have conceived the idea of an honest house, it is for the architect to crystallize those ideas in tangible form. Lowder makes the home, the architect gives it definite form, a form that complies with what the age and the environment deem suitable.

THESE then, are the three steps in making a home: deciding whether you want to live in your own or in other people's houses; deciding what sort of home you want to build; and finally building it on honest lines that conform to the principles of good architecture as the age and community demand.

To the furthering of these principles the pages of this issue are devoted. Look them over, and then sit down and try to think of a home apart from a house, or a home apart from a sense of ownership, or a house apart from the community. It can't be done.





Photograph by Jackson & Whitman

THE MERIT OF SIMPLICITY IN DECORATION

The simple things are always the hardest—the simple words, the simple poems, the simple music and the simple decoration. In this library corner, for example, nothing could be simpler than the window treatment, the furniture grouping, the paneling, the bookshelves and the historic prints mounting the wall. The room is in the residence of A. S. Burden, Esq., of which John Russell Pope was architect

A TINY FASCINATING HOUSE BUILT FOR TWO

Although It Contains Only Three Rooms It Is a Sure-Enough House, Good to Live In and Good to Look At

MAUD M. KECK

ANY house, whether it have three rooms or twenty, is a fascinating study. It is as full of possibilities as the owner himself, and like him its character is sometimes fully developed, sometimes not. But even an old, a stuffy house, one that has been as long "for let" as a man's conscience, may be improved! Here a window may be thrown out to admit light or to include a view, there a wing may be added and a dull dwelling transformed into one full of delightful surprises. The most fascinating house I ever knew had originally but four rooms, to which every five or six years a new wing was added, the net result being a long, rambling, bow-windowed structure, which one never left without regret, and to which friends came homing as to a dovecote.

A SURE-ENOUGH HOUSE

When we talked of building a three-room house we explained at the outset that it would be neither a bungalow, a shack, a seaside cottage nor a mountain camp. It was to be a *house*, smaller than some, to be sure, but built of solid plaster for the permanent occupancy of two more or less conventionalized people. Impossible? Not at all. If a three-room apartment, then a three-room house; and why not unite the convenience, the compactness, the easy

housekeeping of the one, with the greater freedom and privacy of the other? It would not do for all families, of course, but for ours, variously occupied by day, it would do excellently. Shacks, impermanent houses, camps, improvised dwellings—we had seen many of these, but never in fairly urban surroundings had we seen a real house of three rooms built out of plaster and brick. Very well, then, we would essay the unknown, we would pioneer, we would build a three-room house!

Like many undertakings begun with a light heart, right at the beginning we struck a snag. For we must have two bedrooms. "Impossible!" the architect threw up his

wall and do Sindbad the Sailor acts on the blacker ceiling? That's what I meant to do when I slept in the settle "by night a bed." Blessings on the architect!

SOLVING THE CLOSET PROBLEM

Our house seemed to be coming on. We had one bedroom and a half and a small hall. "There's no privacy without a hall," confided our architect, "and why can't I use the space made by the disappearing bed for shelves and a locker?" He could. It began to seem, our house, like one of those moving pictures in which a few vague lines suddenly end in a highly detailed scene. Presto! and we had a locker which holds

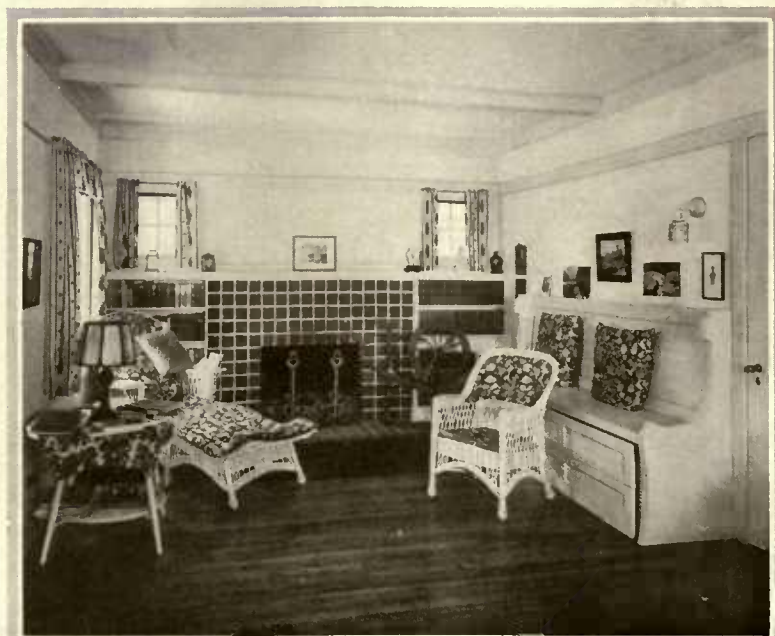


It is neither a bungalow, a shack, a seaside cottage nor a mountain camp, but a house built of tile and stucco and adorned with brick trim, where two more or less conventional people live permanently

hands. "Do you want a four-room house?" he demanded. No, we didn't. We wanted a three-room house. Though he had condescended to our little house only because he liked us, fresh inspiration seized him. We were to have a fireplace, of course, and by the fireplace he might build in a high back settle which should be, by night, a bed. He might—more than that, he did! Excellent man, the architect; I grew to love him. A high back settle which should be "by night a bed." Think of it! Have you ever slept in one of those four posters they have in Virginia and watched the flames write arabesques on the black



There is one big room—"the comfortable room"—measuring 24' x 14', one end of which is the dining corner always kept as such



At the other end, grouped around the fireplace, is the living corner. Here the bottom of the settle pulls up and forms "by night a bed"

as much as the one-time attic of my grandmother. All those oddments which had fitted into no other place in our menage found lodging in the locker. It would require a long, rainy New England spring to clean it. I hope you see the inference? For that's a species of weather we don't often have out here in California.

It was at this stage that one of us stipulated for a balcony outside the only *real* bedroom. She did not care, she said, for a sleeping porch—they were always dusty; but night and day she carried a vision of certain flower-draped balconies which overhang the Italian lakes. It must be a high balcony, with a wide, red brick coping holding tubs of ferns and flowers which were to be an effectual green barrier between her and the outside world. And as she is a very

dear person, caring less for this than for the other worldliness, we agreed to the balcony which is the most attractive detail of the little house. She says that at night, when she lies for long hours without sleep, the stars shine softly down between silhouettes of trees, and through the delicate traceries of ferns. And I am sure that if anything shone on her at all, it would shine "softly" and beneficently.

Our sleeping arrangements, closets, hall, etc., being secured, there remained only the living-room and the kitchen to consider. If one thinks of the world as of two great divisions divided in opposite camps—those who know what to eat and how to serve it, and those who know what to read and how to read it—we did not belong in the former camp. We liked good food, but for no

dining-room in the world would we sacrifice our books. And in most building operations something must be sacrificed. There is always at some stage of the proceedings a moment when one falls between the Scylla of what one wants and the Charybdis of what one can have. Our architect from the first had been keen for a living-room and dining-room together. "Better one comfortable room than two tucked up small ones!" As the comfortable room was about 24' x 14', conceive what would have been the tuckiness of the two small ones! We agreed with the man at once. But in that living-library-dining-room of ours two separate and distinct points of interest should unfold and develop.

Around the fireplace end would go
(Continued on page 70)



In the Book of Wisdom it is written, "Let a man breakfast alone." The comfortable chair costs \$19.50; the generous coffee cup with china set, \$3.50; plated coffee pot and lamp, \$4.95; hot water jug, \$4.25; cream, \$2.95; sugar, \$3.95; cigarette box in silver with black enamel stripes, \$4.50

The MAXIMUM of LUXURY— BREAKFAST ALONE

The woman of leisure takes her breakfast in bed from a white enamel tray with a gold border. Tray, \$2.75; fllet and embroidered cloth, \$10; napkin to match, \$32 a dozen; white and gold china set, \$26; marmalade jar and spoon, \$12; and blue enameled bell, \$16



The woman with a career has no time to breakfast in bed. She can have a convenient little tip table for \$15; a comfortable painted chair, \$40; a set of English breakfast china, \$14; marmalade jar, \$1.50; a clock in green and gold leather case, \$12, and a convenient sewing stand for \$27



During the Victorian Era the family was subjected to the solemn high breakfast. Now the breakfast tray has come to the rescue, giving one privacy, keeping peace in the family, and starting the day right. If you are interested in starting the day right, write to HOUSE & GARDEN, 440 Fourth Ave., New York City, for the names of shops or for purchase through our Shopping Service.

For the young master of the home comes a white enameled table, \$2.85; a wicker chair upholstered in pink chintz, \$7; bread and butter set with a rooster crocheting "Wake Up!" \$2; plated rooster egg cup, \$3; and the clown which is the nursery pin cushion, \$2.25

LIVING WITH GOOD SCULPTURE

Which Sings the Swan Song
of the Plaster Cast

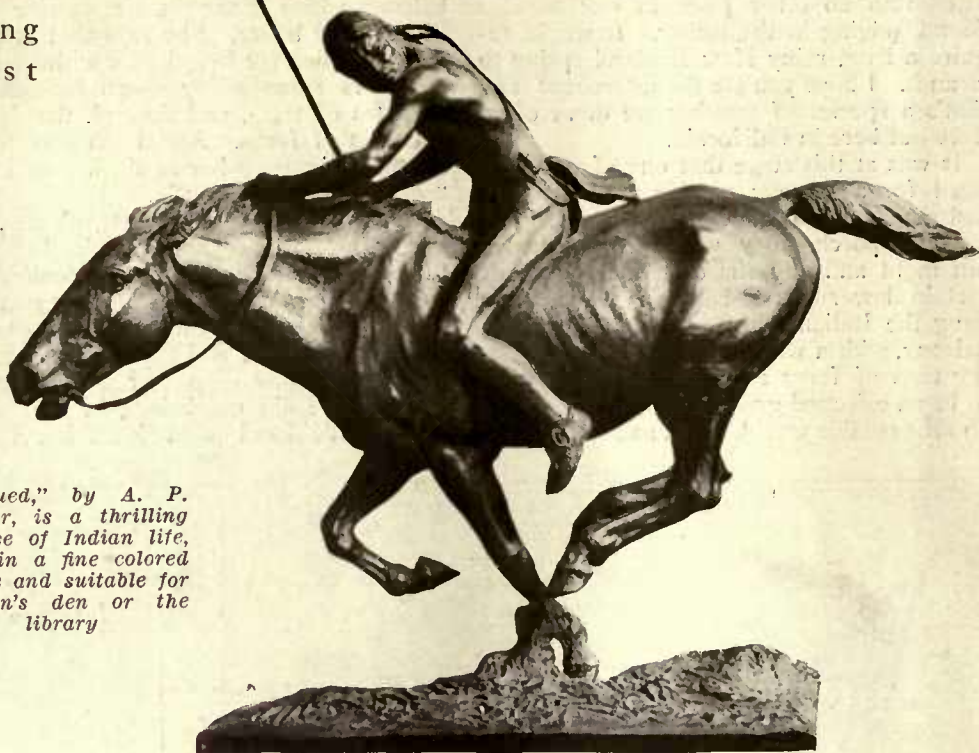
ROLLIN LYNDE HARTT

THERE is an astonishing new definition—"Sculptor: One who sculps"—whereas the sculptors I used to meet (Rainford Billings, for instance) valued a studio rather less than a Kansan in New York City values a bed. From necessity, they did everything but "sculp." True to the old epigram, "What is fame? Politeness to newspaper men," Billings petted up journalists. An unwilling politician, he pulled wires—and sometimes trouser-legs—hoping against hope for a chance to sculp. Between pow-wows with committeemen, who kept saying, "No job from us until you have won the National reputation obtainable only by getting a job from us," he passed his time watering a clay monument he had modeled years before and "waiting for the right man to die."

GOOD-BYE, PLASTER CASTS!

But times have changed. With plaster casts from the antique no longer in vogue, sculptors sculp. They have ceased to depend upon commissions. Although they make heroic groups for expositions, parks and city squares and portraits for the mighty, just as in the old days, they also make bronze statuettes for private houses and marbles for private gardens. Business thrives. It is a struggle to get a vacation.

"Pursued," by A. P. Proctor, is a thrilling glimpse of Indian life, done in a fine colored bronze and suitable for a man's den or the library



I have just been chatting with Mr. Cyrus E. Dallin, reduced replicas of whose "Appeal to the Great Spirit" are snapped up by retailers as fast as the foundry can turn them out, and I gather that the hour may yet arrive when committeemen, instead of sculptors, will be hankering around on their bended knees, and the sculptor saying,

"Sorry to disappoint you, gentlemen, but the retailers keep me so busy that, honestly, I can't be bothered with designing your proposed 'Welcome to Our City.'" Or, if he gives in, it will be because he can sell "Welcome to Our City" over and over again in reduced replica till ten thousand mantlepieces have made it a household word.

Now, it is true that sculpture for the private house—American sculpture, that is—got a promising start at least forty years ago. I remember a miniature "Greek Slave" by Powers, in our parlor at home and the English maid who, appalled at its nudity, referred to it always as "that shimeless 'ussy." My Uncle Dick, meanwhile, possessed a "Rogers group" tinted to

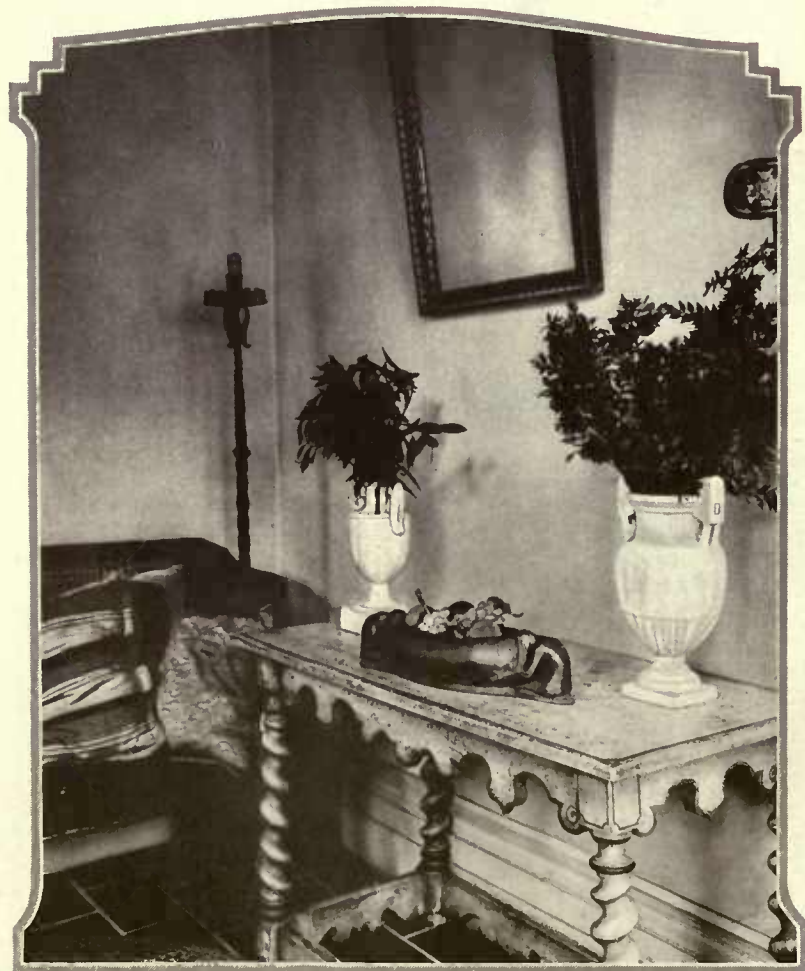
resemble weak cocoa and entitled "You Dirty Boy!" Wonderful! As a double-page cartoon for "Life," perfect. Quite properly, the Metropolitan Museum preserves a Rogers group—"Neighboring Pews" or some such pleasantry. It belongs there because it represents one stage (the funniest, doubtless) in that diminuendo of humbugs which records the growth of taste among the people of America.

THE UBIQUITOUS VENUS

But presently America discovered the antique, and worshipped it in plaster. So the Milo Venus—in our house we had three of her, varying in size and known as Kate, Duplicate and Triplicate—began her happy reign. Mutilated and therefore devoid of a too frisky realism, half-draped and therefore but half "shimeless," she gained a popularity never enjoyed by Sister de Medici, while Hermes, gloriously nude, appeared as a mere bust. As for the lovely goddess with wings, who went clad from divine shoulder to divine heel, Mr. Roswell Field could write, truthfully enough, "Every Boston woman has a moral purpose, a rubber-plant, and a Samothracian Victory."

Naturally, when the purchaser had always a cast in his eye, so to speak, it was a blow to our native sculptors. They were unable to take Charles Lamb's view of a trying situation and turn his "Hang the age, I'll write for antiquity" into "Hang the age, I'll sculp for antiquity." Instead, with plaster copies of the antique overrunning American houses, they despaired of working for the retailer, ancient or modern, and let George do it. George, by name Caproni, accepted the bonanza. For the sincerity, the good taste, and the technical skill with which he fulfilled his obligations, Mr. Dallin has only the warmest praise and sincere appreciation. But—but—!

Once the word went forth that plaster casts were "the thing," the same abomination set in as when the word went forth that etchings were the thing. Any etching—even those long, slim, wishy-washy creations



A unique and interesting use for a bronze bowl is to fill it with bright colored fruits that add a touch of life to the setting. The bowl is by Emilie Tiero. Reproduced by courtesy of Gorham; furniture by Mrs. A. V. R. Barnewall



"American Stock," by A. Sterling Calder, shows an Indian of the modern school—grand in his simplicity. He would appear to advantage on a desk in a living-room or on a hall table

that might have been christened "A Yard of Podunk", found a gleeful welcome, and casts, any casts, appeared sacred. There were Americans who could shed tears of real sympathy when Beppo Alcuino dropped his basket and wailed, "Two Admiral Dewey, four Pope of Rome, six Virgin Mary—all gone to hell together!" Whereas, casts differ. The majority are reductions. How made?

Kate, being of Caproni extraction, faithfully reproduced the superb contours of her original in the Louvre. Using a full-sized cast from the original, a conscientious workman had modeled the first Kate, not by eye, but by employing an apparatus somewhat resembling the pentagraph. Duplicate was of humble origin. With a wood-cut to misguide him, some East Side genius thumped her into shape—or rather, out of it—by eye. Triplicate, alas, showed how a charlatan can take it out on an ungrateful world when his "Thaw-White Tragedy—swell-dressed dying figure of White, swell banner" has been rejected by the Chamber of Horrors. No doubt Moses intended a dig at Triplicate in his commandment. "Thou shalt not make unto thee any graven images."

FRIVOLITIES IN PLASTER

On the whole, however, the mania for casts from the antique kept classic ideals before the average citizen, and—theoretically, at least—was a powerful educative influence. In practice—well, consider. It did not prevent our going in headlong for Barye, whose "Walking Lion," the one example of nature-faking in his otherwise ad-

mirable menagerie, still struts in apartment-house windows, recalling that pathetic notice at the World's Fair, "Ladies! Do not sit on the lion's tail. It has been broken off twice already." And neither did the rage for plaster of Paris prevent a deluge of department-store sculpture from Italy, with Arardt not yet in sight even to-day. They're here in all their glory.

Very tempting, these department-store frivolities—the gilt Napoleons, Shakespeares, and Dantes, the dainty peasant girls with tinted hair and eyes, the statuettes in which marble, bronze and porphyry combine to produce a soda-fountain effect so convincing that one almost asks for straws. But beware! They have certain points in their favor. Granted. Many are

diculous! There is an unalterable seriousness about marble, an unalterable earnestness about bronze. They suggest monuments. You cannot twaddle in marble or bronze, or, if you try it, the materials hit back. Instead of your making a fool of them, they make a fool of you. And you cannot squelch the outspoken candor of geology by tinting hair and eyes. Pigs is pigs, marble is marble, bronze is bronze. Or is it, invariably? According to Dallin, department-store bronze is sometimes pewter. Better a genuine plaster cast than a bronze-washed swindle, though in these days no one wants plaster, anyhow.

WHERE YOU CAN'T GO WRONG

To be sure, Miss Annette Kellermann, height, nine inches, still adorns an occasional shop-window. A nude and wingless angel still floats in air—flying-ballet style. The familiar cupid still perches on shelves, dangling his chubby legs. But the great manufacturers have ceased making casts for private houses, and now make them only for schools. With the supply checked at its source and with the furniture movers so iconoclastic, it looks dark indeed for that plaster "bust of Pallas, just above my chamber door." Thanks to the enormous increase in wealth, people are buying marbles and bronzes—bronzes especially. They are learning to buy good ones. American sculptors, instead of waiting for the "right man" to die or praying, nightly, "Oh, Lord, please put it into the hearts of the natives to start an ex-

(Continued on page 54)



On the end of a refectory table "Magdalen," by Mrs. Ryerson, finds a fitting place. The beauty of this bronze is enhanced by the fact that it silhouettes against the creamy walls of this little entresol. Bronze by courtesy of Gorham; furniture by Mrs. A. V. R. Barnewall

originals—or hand-made copies in real marble. Gilt, in and of itself, is not atrocious. Saint-Gaudens used it. Besides, the price is fairly high, while the best of plaster casts owned up to their cheapness. Finally, the modern Italians devote consummate patience to chiselling the intricacies of lace or embroidery and the patterns of brocade fabrics. Great craftsmanship! And yet always the suspicion will haunt you, "Pretty, but is it Art?"

Dallin has no words for it—that is, at first. Pressed further, he rails at the un-Napoleonic Napoleons, the un-Shakespearian Shakespeares, with gilt to condone bad portraiture, and at the all too prevalent sentimentality of department-store art. In water-color, as designs to decorate handkerchief-boxes, those comic-opera peasant girls might do. In marble or bronze—ri-

Truly modern in spirit and execution is "The Dancer," by Cecil de Howard. Of this collection this is perhaps the easiest to place. It could find its way into nearly any room of a conservative type





A whole happy family of crocuses can live in one big pot, their stalks poking out through holes cut in the sides like young wrens peering from a crowded bird house



Even though they are not palms, hyacinths will thrive with "their feet in the spring and their heads in the fires of Heaven," if canvas supports the bulbs



Mass planting is not restricted to the outdoor garden. Here are fifty-odd crocus bulbs in bloom. Blue and white, and yellow and white are good color schemes

THE INDOOR BULB GARDEN

Growing the Old Favorites in Pots and Bowls
to Yield an Abundance of Winter Bloom

W. R. GILBERT

THERE are few more interesting phases in the cultivation of flowers than the growing of certain kinds of bulbs in pots or fancy bowls. Given suitable materials and good bulbs it is within the power of any intelligent person to bring to perfection the golden bloom of the daffodil, the more stately hyacinth or gorgeous tulip, several weeks in advance of the date when they would naturally open outdoors. These early flowers are always highly appreciated in the home, and in the spring these pots and bowls of bright and graceful blossoms are most welcome and refreshing.

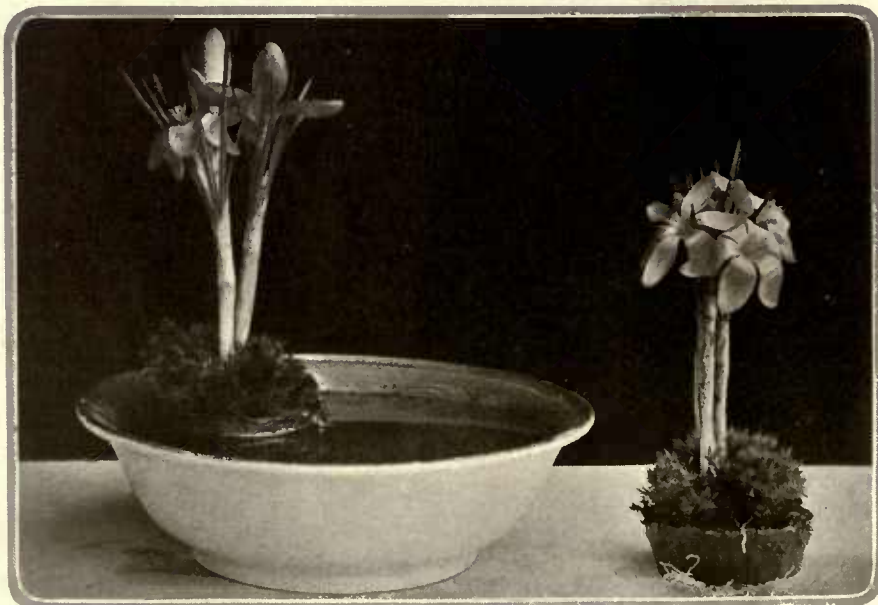
Until comparatively recent years bulbs for dwelling houses were grown almost entirely in the ordinary flower pots filled with a suitable mixture of earth, but of late their cultivation in bowls of glazed ware, filled with cocoanut fiber refuse, has been very widely favored. Each method has something in its favor, and as the treatment of each is different in a few respects, it will be most convenient to deal with them separately. We will consider pots first, as they are perhaps the most popular.

The most convenient sized flower pot for general

purposes is one measuring 5" or 6" in diameter at the top. This will accommodate three to five daffodil bulbs, according to the variety; three Roman hyacinths, one large Dutch hyacinth or five tulips. Other larger sizes may, of course, be used if desired; and large Dutch hyacinths look very well indeed grown in deep earthen unglazed pans, 1' or more in diameter, from nine to twelve bulbs of one variety being grown in

each pan. The kind of soil does not matter very much, so long as it is sweet and porous and contains a fair percentage of humus.

Good, well decayed loam two parts, and coarse sand and leaf soil half a part each, makes an excellent mixture. Some growers mix with it a little thoroughly rotted manure, such as that from an old mushroom bed, and if this is obtainable it will prove beneficial. But anything approaching raw or fresh manure will do more harm than good. Drainage of the pots must be good, but not excessive. In potting the bulbs, do not press them into the soil, but place them in the partly and loosely filled pots and then pack more soil around them, so that their "noses" just show through the surface after all has been made moderately firm. Remember to leave at least $\frac{1}{2}$ " of space from the soil to the top of the pot, so as to allow for watering. If the soil was nicely moist as it should be, when potting was done, water will not be necessary for some time. Each pot must then be stood, say, in the cellar, covered with an inverted pot of the same size to conserve moisture. (Continued on page 64)



It looks Japanese, and yet it is perfectly practical and occidental. All you do is cut a hole through a large cork for the roots, set in the bulb, and sprinkle fancy grass seed around it



Drawing by Thomas Hunt

THE EARTH CHILDREN

BLISS CARMAN

The soft wind fans their hearts to flame;
The autumn folds them in her swoon;
Amid the fruitage of the earth,
Beneath the ardor of the moon.

The singing of the twilight stream
Is music for their pastoral,
That echoes through the aisles of dusk
Where mysteries of Eden fall.

They catch the sorcery of light
That trembles from the evening star,
And fearlessly they tread a world
Where beauty and enchantment are.

WHAT A HOTBED WILL DO

It Is Virtually a Necessity if You Belong
to the Have-Your-Own-Garden Cult

MARY RANKIN CRANSTON

FOR the family that gives personal attention to the garden, a hotbed is virtually a necessity, its size depending upon the number in the family and what it is expected to do. A small one will grow only seedlings for transplanting, but one of large size will produce the out-of-season vegetables which otherwise would be expensive luxuries. A hotbed 3' x 6', covered with a single sash, will grow all the seedlings required in the garden of the average family of five persons: eggplants, tomatoes, peppers, celery, cabbage, cauliflower and other plants that will be ready to set out in the open ground as soon as danger of frost is over, come within its scope. A 6' x 6' hotbed, with two sashes, will also have room for lima beans, cucumbers and melons.

The seed may be set either in berry boxes, three or four to a box, or in inverted pieces of sod, placed in the hotbed. When danger of frost is over, the bottoms of the berry boxes are cut out and the sides, with the plants contained, set in their permanent places in the garden. If sod is used, a square containing three or four seedlings is

placed in each hill, care being taken not to disturb the roots of the growing plants. These vegetables may thus appear on the table long before those grown from seed planted in the open ground. Lettuce and radishes can be grown to maturity nearly all the year 'round with a hotbed's help.

FOR REAL PRODUCTION

A still larger hotbed, measuring 48' long and covered with sixteen sashes, for instance, will give peas, beans, Swiss chard and strawberries far ahead of the season. Dwarf peas, beans and chard may be planted 1' apart, the peas in 12' rows, the beans 4' and the chard in 2' rows. This will give five rows, or 60', of peas; five rows, or 20', of beans; five rows, or 10', of chard. The remaining 29', with strawberries 1' apart each way, will contain 145 plants. If given hill culture and plenty of manure, these plants will produce very large, fine berries sufficiently in advance of the season for them to be delicacies, thoroughly appreciated by those who are fortunate enough to partake of them. Part of this hotbed

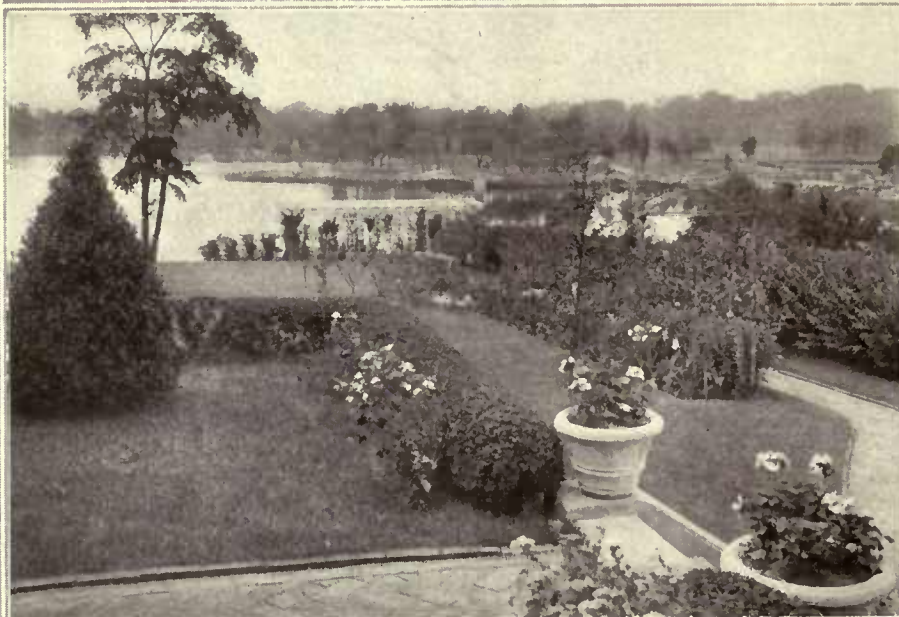
could always contain strawberries, and the vegetable section could supply the table with extra late as well as extra early vegetables of the choicest sorts.

Pin-money can be earned raising both vegetable and flower seedlings, for such plants as asters, pansies, coleus, heliotrope and geraniums are always as salable as vegetables, the amount realized being limited only by the size of the hotbed. Sweet violets and little one-year rose plants do very well under glass. August is the time to root the rose cuttings, which bloom in the spring, if forced. Potted and sold in bloom they are quite profitable. Everybody wants geraniums and pansies in the spring, especially red and pink geraniums and the ever-popular rose geranium. These are easy to grow from cuttings and bring good prices when properly handled.

A permanent hotbed of English violets is an excellent investment, for these plants bloom profusely twice a year, in spring and fall. As the plants multiply rapidly, the violet grower beginning with a one-sash
(Continued on page 58)



The dining-room is consistently furnished in the American Empire mode which the work of Duncan Phyfe made famous. Note the mahogany panel moulding also characteristic of this time



An excellent Tudor doorway elaborates the entrance and continues the Tudor spirit of the house. The stair window is of a slightly earlier design

THE RESIDENCE
of E. L. HOPKINS, Esq.
at LARCHMONT, NEW YORK

FREDERICK SQUIRES,
architect

The garden stretches down to the water's edge, where a pergola terminates the path

Thatched shingles carry on the architectural spirit established in doorway and stair window



ENGLISH WINDOWS AND OURS

A Few Words on the Feasibility of Adapting Modern English Designs to the American Country House

H. D. BANKARD

OUTLOOK is a matter of great moment. So are appearances. It is the same the world over, with things both animate and inanimate. The windows of our houses, therefore, which provide outlook, and the placing of those windows, which greatly concerns their appearance, count vastly in our architectural reckoning. Indeed, there is no one feature of the house which more nearly affects both its aspect and comfort than do the windows.

We can scarcely attach too much importance to the manner of dealing with our windows, for the sake of health and comfort on the purely practical side, or to their form and disposition if we at all regard artistic considerations. The very derivation of the word "window"—windows were originally "wind eyes" for ventilation and light—indicates their primary purpose of admitting air and sunshine. Trusting, therefore, to the soundness of first principles as safe guides to our actions, we should see to it, to begin with, that our windows be of such size and so placed as to ensure good ventilation and abundance of light throughout the day.

THE UTILITARIAN SIDE

It is quite proper and logical thus to consult first and emphasize the utilitarian side of the question, for, if honesty of purpose in design be duly adhered to, the result will inevitably be consonant with all true principles of architectural amenity or ornament. This is bound to be so, for the truest and most satisfying manifestations of

beauty, architectural and otherwise, are dependent upon or in some way connected with the fulfilment of utilitarian purpose.

Another practical consideration, of less moment, it is true, but nevertheless well worth taking into account, is the placing and form of windows with reference to furnishing the rooms they light. It is extremely difficult to furnish a room acceptably whose walls are too much broken up by windows. A multiplicity of windows will not necessarily ensure good light, nor, on the other hand, does it follow that the light will be poor when the windows are few in number. Everything in this respect depends upon the placing of the windows.

Let us now note briefly what seems to be the underlying English notion and practice concerning the arrangement of windows. In the first place, the English win-

dow is for use, *all* of it, and not a small portion only. In much of their planning they either have large windows or else group them together so that abundance of light comes in where it is desired. Of course, sufficient curtains are used for all practical or artistic ends, but the openings are not blocked up with upholstery that defeats the purpose for which they were made. We, on the contrary, are very prone to load our windows with a superabundance of shades

As stated before, there is nothing more potent to make or mar the appearance of a building than the fenestration. The fine effect of a free, unbroken wall space is not to be despised and the dignity that even a small house acquires by such treatment cannot fail to impress a careful observer.

Quite apart from the desirable result imparted by the spacing alone, a good expanse of wall admits of a great deal of variety and interest in the matter of texture, which can then show to advantage, whereas its effect in a small space is apt to be impaired or totally lost. The question of wall textures is another thing that we do not always sufficiently consider, nor do we as a rule begin to avail ourselves of all the possibilities within our reach in this respect. Both in the spacing of windows and in securing exceptionally good wall textures many of the modern English architects have achieved results that merit our close study. A number of our own architects have done work every whit as good in both particulars, and quite as fully imbued with a spirit of sane, well-ordered originality. But in very many instances, as we all must be well aware if we keep our eyes open, the average architects and clients have not paid enough heed to these extremely important points.

ENGLISH CHARACTERISTICS

English architects have made free use of windows in ranges, with happy results both from outside and inside points of view. Indeed, by using substantial mullions, they frequently turn the whole end of a room into one great window, a feature oftentimes both desirable and pleasing. One thing they occasionally do that seems not altogether defensible is to put a range window squarely at a corner so that the two halves of the window are at right angles to each other. It is like taking a bite out of the masonry and filling it with brittle glass just at the point where it ought to be strongest, so that upon constructional grounds the practice is not beyond criticism, regardless of local custom.

In a great deal of the English work there is noticeable a strong predisposition in favor of casements. In American work, too, their use is becoming increasingly evident, but we might profitably employ them more extensively, especially as their mechanism and fittings have been so perfected.



A. Winter Rose, architect

Several distinct types of windows are to be found in the facade of this English country house. The overdoor window and the two-story bow windows are especially interesting

or hangings or inside shutters, obscuring a great percentage of their lighting capacity and then, to get the needed light, insist on having more openings. To be sure, some allowance is to be made in this matter for the difference in the intensity of light in our own bright, sunny climate, and the usually more subdued skies of England; but all the same, we sometimes seem to forget that our shades can be pulled up and our curtains and hangings drawn aside.

"Now," perhaps you ask, "what has all this talk of large and small windows and shades and draperies to do with the architectural aspect of our houses?" Just this: When the whole window space is made use of, and we consequently do not have to have so many windows, there is much greater opportunity to have the full effect of free, unbroken spaces on the outer walls.



The grianan, as the Irish know it, nestles close to the ground. A path of millstones winds up to the front pavement before the door. And you can go inside, if you wish, or clamber up the three little steps and rest on the side porch in the ell of the hut under the wide thatched eaves

A LITTLE BIT O' IRELAND

Set Down as a Sleeping
Pavilion on the Estate
of Chauncey Olcott at
Saratoga, New York



Enough sunlight splashes inside for one to live there the summer through. The furniture, scant and simple, is characteristic of the Irish peasant's home. One has only to imagine the tang of smoldering peat from the hearth to feel oneself close to Shannon water



By closely imitating the structural lines of the original grianan, the architect—who was Mrs. Olcott herself—has been able to incorporate the curios and relics in their proper positions. Even the birds have a thatched house, as they do in Erin



The straw thatch hangs low over the front faithche, or pavement, sheltering the door and those about it—including St. Andrew, the cradle, the rushes, the witch's broom, the Holy Child and the watering pot, the very generous watering pot

STUCCO EFFECTS WITH METAL LATH

An Architect's Opinion on Using This Medium Both Indoors and Out

JOHN J. KLABER

THE great extent to which stucco is being used in domestic architecture renders it of interest not only to the architect, but to the prospective home builder as well. And since the stucco is very generally applied over metal lath, this material also draws its share of attention.

Two types of metal lath are at present in general use: expanded metal and woven wire lath. In the former, which is made by cutting and pulling apart a sheet of steel by the use of special machinery, the strands run diagonally, forming a diamond-shaped mesh; in the latter, which is composed of wires welded together at their intersections, the mesh is usually square, and the strands run horizontally and vertically. There are also several special types of metal lath, but slightly different in principle from the above, whose makers claim for them many advantages in actual utility.

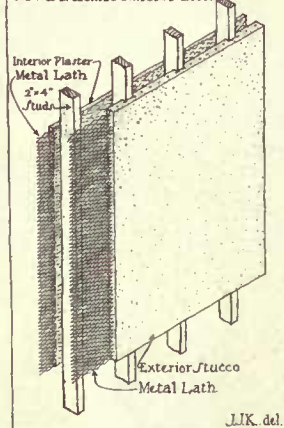
APPLYING THE LATH

The lath is ordinarily applied as shown in one of the illustrations, being nailed directly to the studding and plastered on both sides, the total thickness of the stucco being not less than 2", so that the lath is thoroughly imbedded in cement and so preserved from rust. For this reason also the galvanized lath is preferable, although somewhat more expensive than the painted, since cement stucco is not completely waterproof nor can cracks in the material be entirely eliminated by any satisfactory method.

A better method, so far as waterproofing is concerned, is that illustrated in HOUSE & GARDEN for July, 1916. Here sheathing and paper are nailed to the studs, and the lath applied over furring strips which hold it away from the sheathing and allow the stucco to pass through it and obtain a firm hold. With this method, of course, the back of the lath cannot be plastered, but the use of sheathing paper adds greatly to the impermeability of the wall at



Sketch showing typical use of stucco on wood frame & metal lath.



For the country cottage, stucco over metal lath is a practical combination for walls

Metal lath makes a more even wall than the old-fashioned wood lath

W. A. Bates, architect
The suburban home lends itself to the lath and stucco treatment

a slight additional cost over the usual plan.

Another improvement is the use of a form of lath in which the material itself contains ribs, spaced more or less widely, that hold it away from the studding. Unless this is done, the stucco directly over the studs, where it cannot penetrate the meshes of the lath, is weaker than elsewhere, and it will have a tendency to crack along these lines.

This question of cracks is, in fact, the great stumbling block in all work where exterior stucco is used. With a mixture rich in cement, the contraction of drying causes extensive cracks; while a lean mixture, which avoids this difficulty, is so absorbent as to be almost worthless as a protection from the weather. The use of hydrated lime (one part to five of cement) works some improvement, but the surest safeguard is the experience of the mason, for the mixing of the material is an operation requiring such care that only with skill and experience can good results be obtained. Cheap labor has no place here.

FINISHING THE STUCCO

The finish of the stucco may also be considered in this connection. With a smooth finish, every crack will show up prominently, but if the surface is rough, the shadows of its irregularities will hide the cracks and greatly improve the appearance of the work. Moreover, there is no doubt that a rough finish, particularly in a simple house with little or no ornament, is far more pleasing in effect.

The possible variety of finish is considerable. It may be floated or stippled, spatter-dashed, wire-brushed to bring out the sand grain in the mixture, or pebble-dashed with materials of various colors. Color may also be incorporated in the stucco, or it may even be painted over with a solid coat.

(Continued on page 62)



WHAT OF YOUR TREES' HEALTH?

If All Is Not as It Should Be, Here Are Remedies for Each Case—Planting and Caring for Young Trees

F. F. ROCKWELL

THE trees on the average small place are the most commonly neglected of its several features. This is due partly to carelessness, but it is undoubtedly chargeable in large measure to ignorance. If we set out a plant amid conditions too uncongenial, in a week or two it is dead, and so we learn the lesson. But it frequently takes several years for a tree to succumb finally, and by the time the end is reached we have forgotten what may have been the original trouble.

It is also true that the common large trees are not adequately appreciated by the majority of people in our eastern States, at least. In Japan, on the other hand, where the gentle art of gardening has reached a higher development than anywhere else in the world, they almost worship their trees. Of a truth, "East is East and West is West," even horticulturally.

Many people have the decidedly mistaken idea that the only trees worth buying and setting out are the more or less expensive shrubs or evergreens which are not native to most sections of the country. The idea of paying out good money for a pine or a birch or a maple seems to go against the grain. As a matter of fact there are many places where such trees are to be had for the trouble of digging them up and transplanting them, but even this is considered too high a price. And yet for many pur-

poses pines and maples are as good trees as can be had, and there is nothing listed in the catalogs more beautiful and graceful than a well cared for group of white birches.

THE CARE OF YOUNG TREES

Trees may be set out in either early spring or late fall—the locality, the variety and the season all go to determine which is better—but in either case care should be taken not to expose the roots to sun and wind. If they are from the nursery, do not remove the packing about the roots until the holes are ready to receive them; and if you are digging them up yourself, wrap the roots in wet bagging as soon as they are taken from the soil. Another general mistake is to have the holes too small: not only should they be large enough to receive the roots without bending and crowding, but the subsoil and adjoining earth should be loosened up with a pick (or a small charge of 20% dynamite, if it is clayey and packed hard). Any bruised or broken roots should be cut off clean just below the wound; if large roots have to be cut, smear a little coal-tar over the ends to prevent decay. If the roots have to be pruned back to any extent, the top also should be headed in to a corresponding degree to preserve proportion.

The roots should be set as deep as or a trifle deeper than they have been growing,

and fine loose soil put in first and worked about the rootlets as firmly as possible. A few handfuls of ground bone mixed through the soil, if it is not naturally in pretty good condition, will help in getting a strong start, but manure should not be used. If any sods have been taken up, as in planting on the lawn, do not save them to be put back in their original position, but break them up and mix in with the soil while filling in, and leave a circle of fine loose soil on the surface about the tree. The soil below this should be tamped in as firmly as possible. Throw in a shovelful or two, and with the foot or the shovel handle firm it down hard before putting in the next layer. If the soil is dry pour in a half pailful or more of water when the hole is about two-thirds filled, let it soak down until none stands on the surface, and then proceed with the filling. If very hot, dry weather follows the planting, mulch the soil about the trunk with old manure or litter, being very careful not to bring anything up against the bark which might cause decay.

Only very slight pruning will be required for most specimens. As a general thing it will be best done in early fall when the trees are becoming dormant and the leaves have ripened but not yet fallen. All dead or broken wood, and branches that have grown

(Continued on page 60)



Courtesy of Davey Tree Expert Co.

Life for the "tree of love" is not all easy, but this one at least is assured of a comfortable old age. After all the initials had been cut, and all the rot holes well started, the tree surgeons came along and carried a cement operation to a successful conclusion

THE KITCHEN AS A PLEASANT PLACE

Make It Sanitary and Efficient—
But Also Make It Interesting

J. A. RAWSON

A CERTAIN statistician has figured that the average length of employment of a cook does not exceed three weeks. The same authority has also found that only one in twenty housewives can honestly say that she enjoys working in the kitchen.

Why, then, do cooks leave home?

Why, then, does the housewife want to come out of the kitchen?

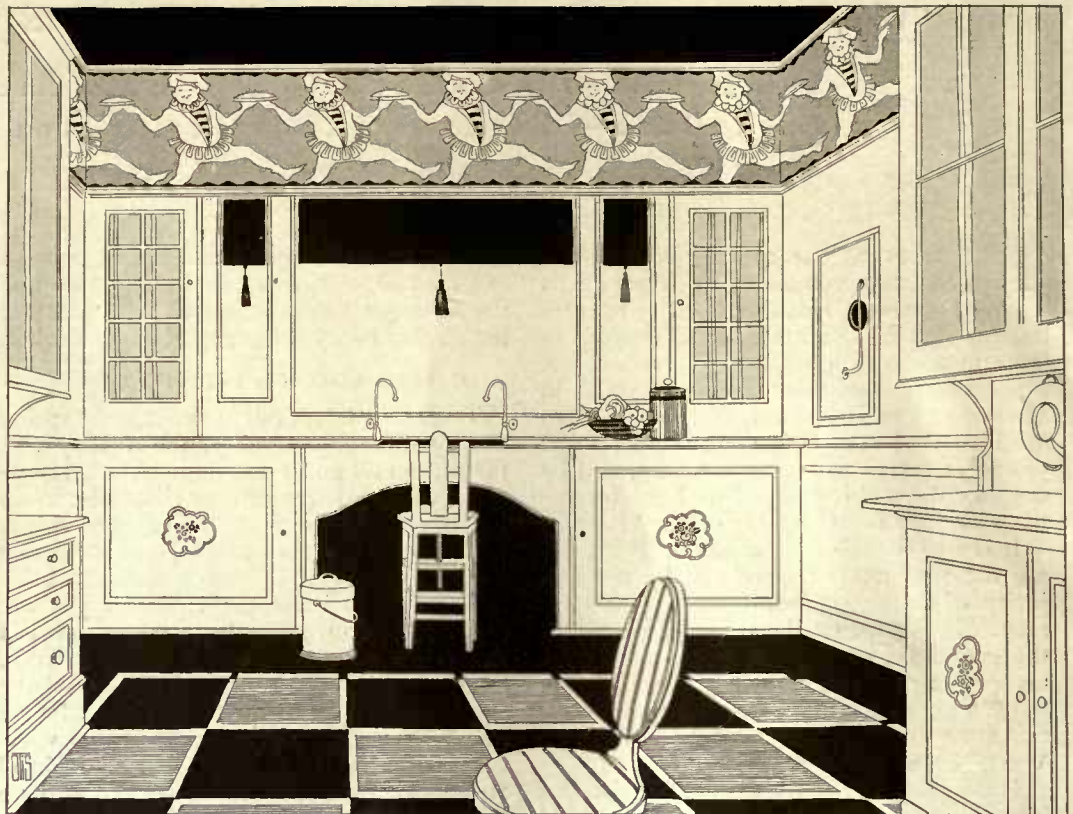
Obviously, the work or the kitchen must be at fault. A great deal of the pleasantness or unpleasantness of work in a kitchen depends upon the kitchen itself. The thoughtful householder, therefore, who would keep her cook or make kitchenwork pleasant, must start with making the kitchen a pleasant place. This can be accomplished by making it efficient and sanitary, and by making it interesting.

HEALTH AND EFFICIENCY

To a large degree the kitchen is the health department of the house. From it comes the daily strength and sustenance of the household, and, if anything goes wrong in the kitchen, the entire household soon knows it and suffers from it.

Hence the kitchen should not only radiate cheer and contentment for its own occupants, but should also be qualified at all times and at a moment's notice to disseminate those same attributes throughout the home. Do not, therefore, attempt to decorate or adorn it at the expense of its working efficiency, or insist upon ornamental features that are not useful, or permit any form of decoration or equipment that is not sanitary first and ornamental second.

Make health and efficiency the first considerations always, and determine upon the decorative scheme to conform thereto. That you can do without limiting your range



The old question of "Why the cook leaves home?" is best answered by the kitchen. Make it a pleasant and interesting place to work in, and she'll stay. The decorations here can be stenciled. The chairs and fittings are enameled in white. The floor is black and white tile

of choice in the decorating, since practically without exception the sanitary furnishings are ornamental if chosen with good taste and, conversely, the ornamental things have to be sanitary nowadays.

WHAT SORT OF FLOOR

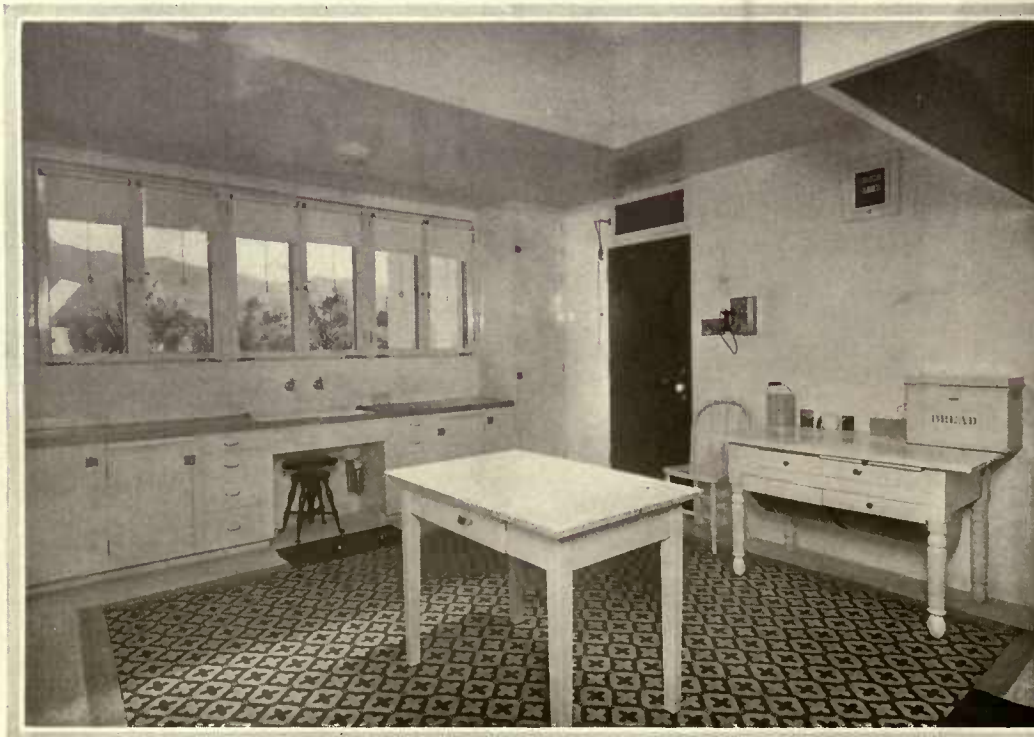
Quite naturally, the kitchen floor presents the first and greatest problem in sanitation. For its preservation and decoration, if it is of wood, it must be closely laid; and there is an infinite assortment of paints, varnishes and finishes which keep it in good repair. If it is to be painted, the question of the color scheme for the entire room arises then and there. The bare wood floor with rug or mat here and there was

the primitive form of treatment which is by no means obsolete yet. But if something more modern and ornamental is wanted, there is first of all linoleum as a removable covering, and then as permanent surfaces there are tile, rubber and cork, each in an endless variety of designs.

Linoleum's advantage is that it can be easily laid, without assistance from carpenter or mason, on old or new floors. Its washable quality is well known, and the assortment of patterns is large and adaptable to any decorative theory. For kitchen floors the more expensive grades are best. Their designs run continuously through the entire thickness of the material, hence they can wear down to the last thread before the outlines of the design are lost.

Linoleum, however, has its limitations; it will wear out and require replacing from time to time, and, while it prevents much moisture and dirt from being absorbed by the board floor, it nevertheless covers up a great deal of dirt and dust that inevitably find their way between the widths and around the edges. Moreover, mopping or scrubbing is bound to leave moisture in the seams where it may do much harm.

Rubber and cork, as flooring materials, have undoubted merits. The cost of installing under ordinary circumstances is about \$1 a square foot. Rubber tiling has endless decorative possibilities, is waterproof, has an easy and quiet walking surface, and can be laid by an ordinary mechanic. The only preparation required for the underfloor is that it should be built of good material, and made smooth and level on the surface. Either wood or concrete is suitable for this



Irving J. Gill, architect

Besides being sanitary the kitchen should also be fireproof. Here the walls and floors are tile, the furniture enameled wood and the built-in fittings enameled iron



Efficiency applied to the kitchen requires that everything should have a place and be kept in that place, and that the various corners for work should be in close proximity to save steps. Here the rules have been well applied

underfloor. The liquid cement used in setting the work flushes the joints and makes the whole covering absolutely waterproof.

For cork tiling, much the same claims are made as for rubber. It is laid under the same conditions, by a similar method, and with identical results in securing a surface impervious to dirt or moisture. As for decorative effects, its possibilities are limited to what can be done with shades ranging from light oak to dark walnut, but the mottled texture of the surface in these rich tones is most pleasing to the eye, as the quiet, velvety feeling is restful to the feet. For those not familiar with the material it should be said that the cork flooring is of finely granulated cork closely compressed by hydraulic pressure and then

heated to a high temperature which liquefies the natural gum of the cork and provides a binder which unites the fine pulp into a dense but somewhat elastic mass that is effectively non-absorbent and proof against warping and cracking.

Tile is one of the oldest of flooring materials. Of its cleanly, non-absorbent qualities and decorative possibilities there is no doubt; in the matter of cost it is, of course, more expensive than wood or removable coverings, but less so than cork or rubber. In fact, it is cheaper than is commonly supposed; fifty cents a square foot is a fair estimate. It has to be laid on a good cement foundation about 3" thick, costing about seven cents a square foot. Like rubber and cork, it requires no painting, oiling

or other treatment, and can be cleansed with less labor than wood or linoleum.

A common merit of cork and rubber flooring is that each can be laid with the sanitary cove base, which forms a perfect union between the flooring and the mop board with curved outer surfaces, readily reached by either broom or mop.

DECORATING THE WALLS

When the housewife approaches the problem of decorating the kitchen wall she confronts a set of conditions differing from those presented by the floor only in degree and not in kind. First, as before, there is the prime consideration of cleanliness. Many will say that for cleanliness and decoration alike there is nothing better on the kitchen walls than good, old-fashioned paint for the walls themselves as well as for the wood trim and the wood wainscoting, if there is any. Surely nobody wants paper on the kitchen walls or any other covering that would be bound to loosen or catch and hold the dust, the grease and vapors which will arise in the best regulated of kitchens. But there is at least one wall covering suitable for kitchens that repels these enemies, and that is oilcloth, which, its makers assert, will always stay where it is put, will stay clean with a minimum of the maid's attention, and will add greatly to the attractiveness of the room. Scores of patterns for body and borders are to be had, including plain solid colors, or glazed tile, dull-finish printed, and burlap effects, all in non-fading colors.

The arguments for paint on the kitchen walls are well-enough known to require no recital here. There are many brands of paint and each has its special claims, but all agree that paint is inexpensive, easily applied, readily cleaned, and limitless in its decorative treatments. Cold water paint is recommended by some, but always with the reservation that in a place like a kitchen it must be surely reinforced with a final coat of varnish or something else that will bear washing with soap and water. Oil paints are complete in themselves, and in the matter of the whole paint family it is doubt-

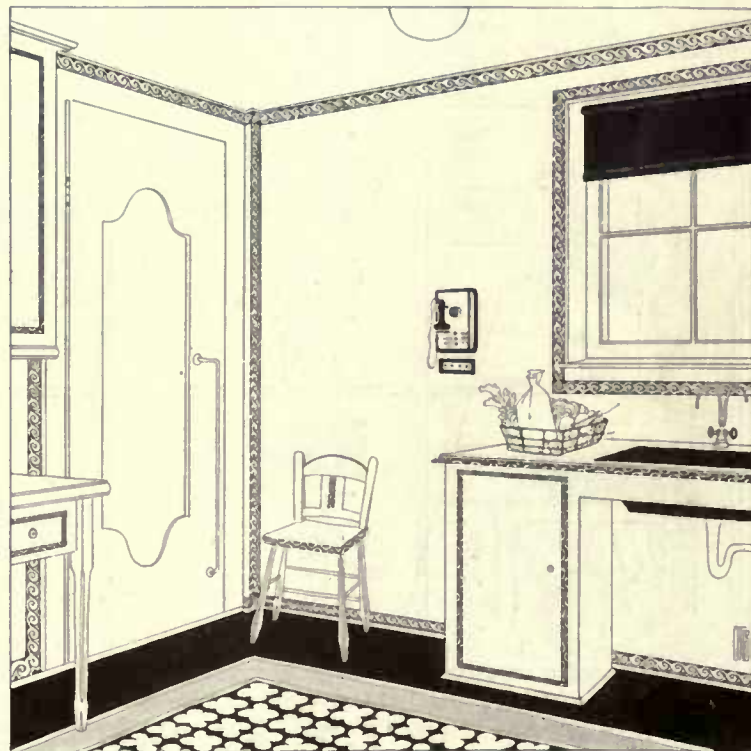
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Mrs. Gerritt Smith, decorator

For a summer home, wall board glazed will make a sanitary wall and linoleum can be used on the floor

Stenciled decorations will take away from the modern sanitary kitchen its antiseptic, operating-room appearance



FURNITURE AND ITS ARCHITECTURAL BACKGROUND

Which Considers the Late Georgian and Classical Revivals and Their Adaptation to the Modern Room

ABBOT McCLURE and H. D. EBERLEIN

THE late Georgian period or the epoch of Adam influence saw such a radical change in the spirit of architectural and mobiliary design that it forms one of the natural divisions of our subject and invites an inspection of the foundations on which it rested if we would understand how best to treat the creations of the date. A grasp of the principles is especially timely just now in view of the increasing popularity of Adam forms for both domestic and public architecture.

The Adam period may be characterized as the period of the dominance of straight lines in both furniture and architecture. Although curved lines appeared in structural work, both in furniture and architecture, they were very rarely *supporting* structural lines, but were ordinarily of a purely decorative nature. There were many round-headed doors and windows, but the arch as thus used was not an essentially structure-bearing feature. The real stress of weight was taken up somewhere else. There was the much favored oval but, in architecture, its use

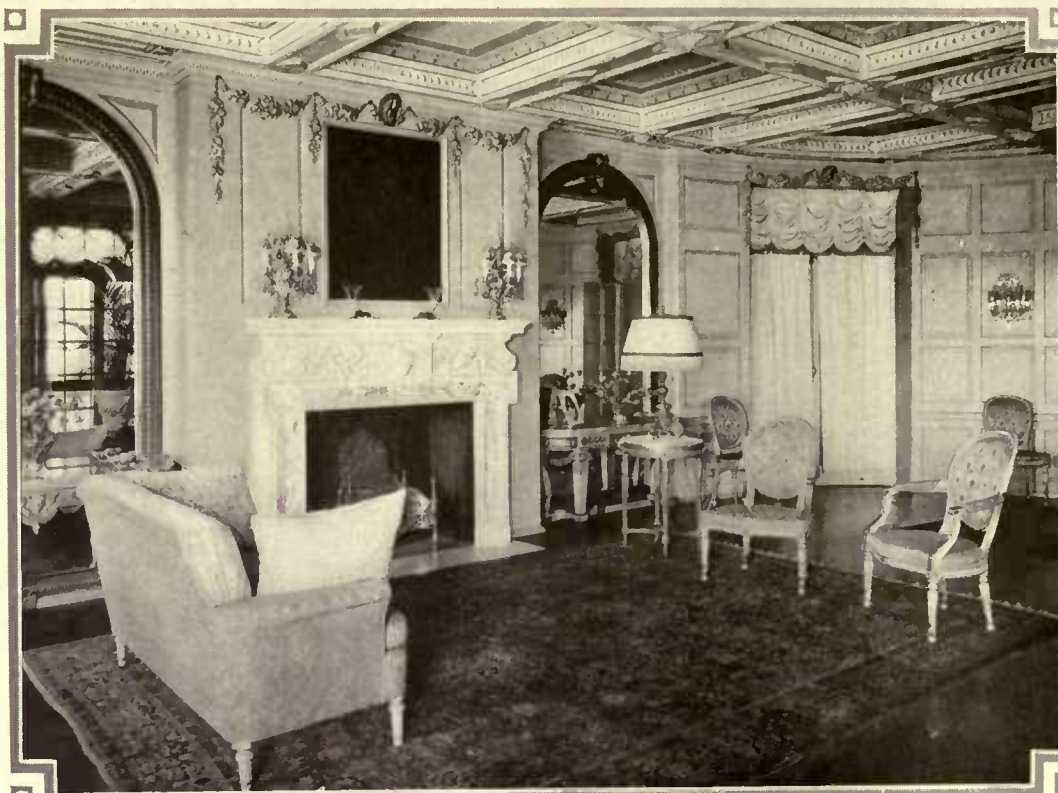
was confined to surface embellishment or, in the case of oval-shaped rooms, the oval occurred in a horizontal and not a vertical plane, and therefore affected only contour and structural conditions; in furniture its only structural employment was in the backs of some chairs which, from the structural point of view, can scarcely be regarded as altogether satisfactory. Again the ellipse, when employed for fan lights or in the vaulting of ceilings, did not bear weight;

the supporting stress was all distributed elsewhere. The function of the design was purely ornamental.

In furniture there were serpentine curves, ellipses, ovals, circles and semi-circles, but all these curving contour lines cut horizontal planes—a shaped sideboard or table top offers an excellent example of what is meant—and not vertical planes. In other words, vertical planes of contour were straight up and down or, to be more explicit still, the sides and legs of furniture were perpendicular save in the case of chairs and settees where arms and backs were shaped. The cabriole legs that had enjoyed

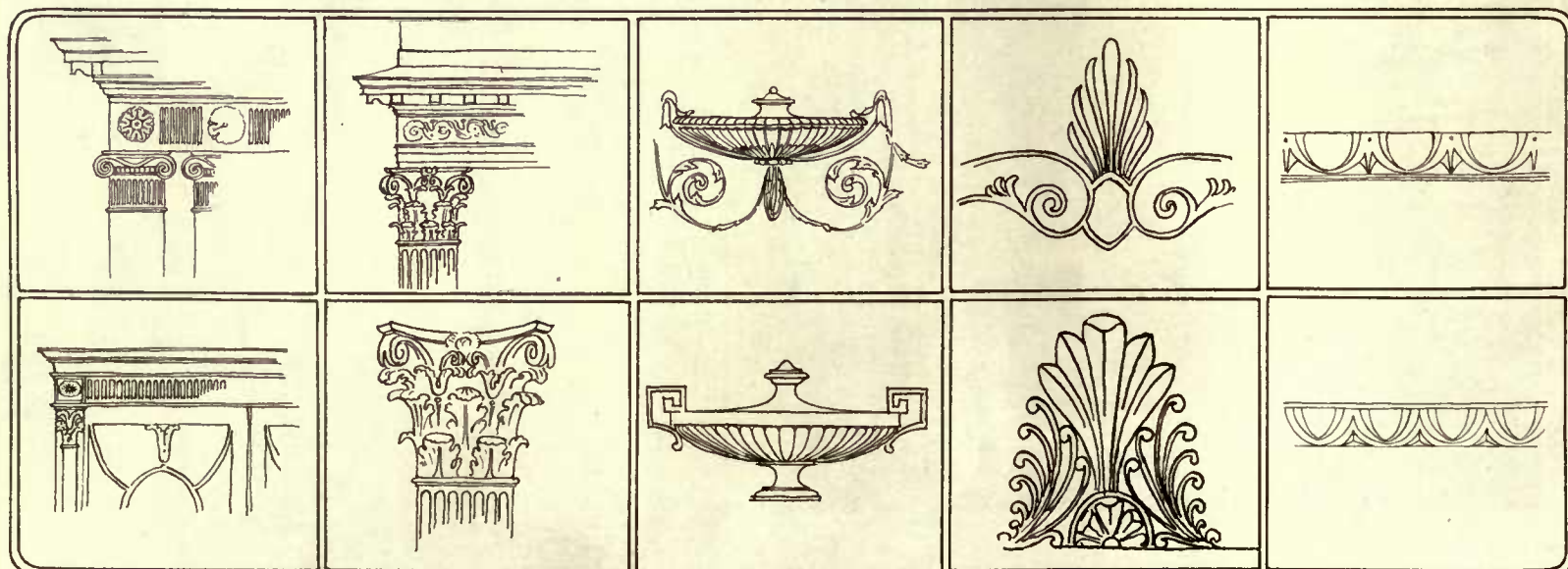
such popularity in the days of Queen Anne, the Early Georgian period and during the reign of distinctively Chippendale styles, passed quite out of fashion as did also the swelling or *bombé* fronts of some of the finer cabinet work and French furniture with sinuous Louis Quinze curves.

Besides being a period of dominant straight structural lines—and most of the architecture and furniture of the day proclaimed its structural composition fairly



Wilson Eyre & McIlvaine, architects

A striking example of period affinities is found in this room. The furniture is Adam, the architectural background is not wholly Adam—there is the reminiscence of Grinling Gibbon in the fruit swag over the mantel—and the ceiling is Italian



It will often be found that the mere repetition of decorative details and patterns on both architectural features and pieces of furniture will create a certain bond of unity and key the whole together even when there is wide dissimilarity in other respects. In these parallel pictures, the architectural features are above and the furniture below

While architecturally Adam, the room is furnished consistently but not strictly: Adam mirror, Hepplewhite chair and sofa, tables of Dutch marqueterie; clock and small mantel ornaments are French



Empire furniture in a room with Classic Revival physical characteristics: mantel of blue mottled marble; built-in bookcase of Empire lines painted deep cream; cream colored Empire chairs

Another view of the Adam room opposite. Empire type chair is painted black with gold decoration; the chest of drawers is a Dutch piece of burr walnut veneer. The door trim plaque is of blue Wedgwood



honestly — the Adam age was a period of refinement of contour, slenderness of proportion, polished elegance of design and delicacy of coloring. Furthermore, the Brothers Adam brought into English architecture and decorative art both a blithesome joyousness and a genial formality that had not been there before. It will help our analysis of the presence of these qualities if we remember that "straight lines suggest formality as well as simplicity and favor a formal arrangement" and, still further, that "the straight line is stimulating and gives the impression of rapidity because it is that which the eye follows most rapidly, and this impression is more vivid as the line becomes thinner and longer." In short, straight structural lines and attenuated proportions played no small part in the make-up of the spirit of Adam design and dominated what we may call not inappropriately "the age of the drawing room."

Taking it for granted that the reader is fairly familiar with the characteristic features of the Adam mode of architectural expression both in the lines of structure and in the particulars of such decorative detail as spandrel fans, ovals, pendant husks, rams' heads, swags and drops of flowers, fruits and leaves or of drapery,



Mellor & Meigs, architects

This is the opposite end of the room shown directly above. The falling front mahogany secretary at right is an excellent Empire piece. The Sheraton writing cabinet in front of the bookcase is the only piece of furniture not of Empire type

urns, beadings and pearlings, pateræ, medallions and similar devices, it will be to the purpose to point out that furniture designed by the Brothers Adam or under the influence of the style they had created echoed architectural precedents in contour, proportions, the composition of structural features and the items of decorative design. Naturally enough, then, such furniture was thoroughly in keeping with its architectural background, almost too much so at times when a little more variety might have been acceptable. The resemblance was every bit as close as it had been between the oak panelled rooms of the Stuart period and the carved and panelled oak furniture with

which they were equipped. It will also be remembered that the furniture designed by the great mobiliary masters of the period during which the Adam influence was paramount — Hepplewhite, Shearer and Sheraton with a few lesser contemporaries — reflected all the characteristics to which attention has been called in the architecture and furniture whose design is to be directly attributed to the personal agency of the Adelphi, modified and adapted, to be sure, according to individual bias and the promptings of fertile invention, but unmistakable as to the source of its original

inspiration under the craftsman's hand.

It will not be necessary, therefore, to point out the appropriateness of using furniture of Adam, Hepplewhite, Shearer or Sheraton design against an architectural background of Adam provenance or against a background whose designer has been inspired by Adam principles, for it would be nothing but furnishing a period room in a straight period style. And it is an easy enough matter to do that correctly; it is merely an achievement of mobiliary archæology and the task makes no special demands upon discriminating judgment or originality. But a knowledge of principles

(Continued on page 54)



The original house, of simple, Colonial style, appears rather stiff and uncompromising. We wish to transform it into the rambling modern country house which sits comfortably on the ground and affords more room

THE GROWING COUNTRY HOUSE

A Scheme for the Enlargement of the Usual Colonial Style

HOWARD R. WELD

IF our needs demand more room and our tastes have outgrown the old house on the country place, we usually call in the carpenter jobber to whom we tell our troubles, believing that with little lumber and a few days' work he can give us the needed alterations and tell us how it should be done. This is like having the druggist prescribe for us, because he sells medicine, when really the doctor should be consulted.

It takes planning and good designing to change a simple peaked roof house into a picturesque building which blends with its surroundings and appears to have a part in the general landscape.

The house in the accompanying sketches is typical of just the conditions many of us face. The old house usually has many virtues of which we are hardly aware. The timbers and siding are often of a far superior lumber than we can buy to-day at any price. The workmanship, too, is reminiscent of a time when men cared for their work and built for all time instead of throwing the material together so that it will stay just long enough for them to collect their money and get away.

REMODELING THE COLONIAL

The house under consideration is of a simple Colonial type, but appears rather stiff and uncompromising in its setting of trees and shrubbery. We wish to transform it into the rambling modern country house of to-day which seems rather to sit comfortably on the ground, as if it were part of the great scheme, not a mere covering to protect man from the elements.

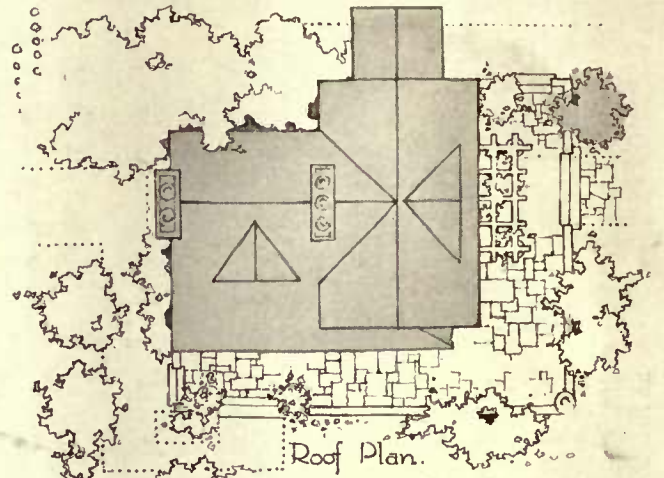
As the exterior of a house alone gives that touch on approaching it, we consider our problem from that aspect. The elements to be considered are: whether the surrounding country is flat, plain, or hilly; whether we desire to have a compact scheme or elongate the effect of the house.

The landscape about this house is of a gently rolling character so that we may not go to either extreme in our plans. As the

house is definitely upright in appearance, we must soften that element by long, horizontal lines which are obtained by bringing the roof line down on the addition and tying the old and the new parts together by carrying the porch roof part way across the end of the old structure, forming a pleasing hood over the first floor windows. This we have repeated in intent over the second story windows, thus bringing some of the new detail into the old structure and blending the two. The terrace and wall help this horizontal effect; the wall by its long line and the terrace by its artificial flooring of flag stones, which seems to prepare the eye for the sudden raising of the house out of the ground, thus modifying the quick transition from ground to house wall.

In recognition of the necessity for softening elements we find the need of modifying our entrance, which in itself very possibly was well designed. In this instance we may use a pergola scheme, with dignified white columns and simple trellis overhead, upon which the soft green of climbing vines and flash of brilliant blossoms makes a charming spot of interest against the otherwise plain façade. It is safe to say that such a scheme should only be used in a suburban or country house.

Our next thought might be to secure deep shadows of large area near the base of the structure to show coolness and depth, which are very inviting in warm, summer days, and in this case may be shut in by glass in winter, giving us a pleasant sunny place to sit. The long sweep of the new roof is a pleasing contrast to the short, sharp pitch of the original building, and when broken up by the dormer, secures that most simple though effective decorative element, the contrast of small intricate detail against a large plain surface. The wide overhanging eaves lend their part to the beauty of the whole by giving the definite though



The roof plan includes the addition to the rear and the porte cochere on the farther side, together with a terrace which the original house lacked

lesser shadows under the roof, which affords the feeling of substantiality, and likewise defines the shape of the house against the background of skyline.

SILHOUETTING AND SOFTENING

It is well also to plan the addition, if possible, so that it silhouettes against a dark mass of foliage. This gives a sense of coolness and lovely restfulness in summer, and a feeling of massiveness in winter, when the house is seen against the wonderful delicate tracery of the bare branches of the trees.

The chimney also may have a part to play in the scheme. We may falsely enlarge it so that its mass and color surmounting the whole structure will give pleasure to the eye from every angle.

Architecture is never more beautiful than when partly hidden or softened by foliage. Shrubby should be placed so that it breaks the monotony of the long hard lines we so often find in even well designed houses of all types.

The arrangement of walks and drive-ways plays an important part in such changes, and should be given careful thought so as to utilize the existing natural beauties of the building lot.

We find upon summing up our work that we have a house nearly doubled in size which has been given that indefinable something which has changed it from a rather bleak, stiff structure, into a place one loves to look upon and feels the desire to explore to find new wonders on every side. And this is what makes for success.



A LITTLE PORTFOLIO of GOOD INTERIORS

A somber room is always a problem, for rarely can one get too much sunlight. Often the desired sunlight is even not available. Color then must be found in the hangings and upholstery, as has been done in some of the rooms shown here. For solution of your decoration problems, write HOUSE & GARDEN, 440 Fourth Avenue, New York City

The room to the right is in an apartment where the problem faced was to get the most value out of limited space. The oblique position of the refectory table was one of the solutions. The walls are golden, suitable for this type of furniture, giving warmth and light to the room



Peabody, Wilson & Brown, architects

Of the many suggestive points about the living-room above none is more interesting than the curtains. The valance over the four windows above the seat is pleasingly different and successful. The fireplace grouping of couch and table is also interesting



Wilson Eyre & McIlvaine, architects

The early Georgian hall above shows consistent and accurate furnishings. Paneled walls and woodwork are putty color; carpet, mouse grey. Black lacquer mirror, curtains of Nile green silk, over-curtains black brocade in Chinese pattern

Wilson Eyre & McIlvaine, architects

This unusual view of a stairs hall in the residence of Charles K. Seymour, Esq., at Chatham, N. Y., shows an excellent adaptation of Stuart architectural woodwork to modern use. The Japanese wall screen adds a diverting color note



The living-room corner to the right, in a city apartment, required the subtle blending of colors in a subdued light. The gay linen upholstery makes striking color spots against the somber background





J. W. O'Connor, architect

Building a room around the furniture can only be successful where the furniture justifies the endeavor. Here it is successful, for the old English furniture gave the keynote for the dining-room and breakfast alcove. Simplicity and dignity have been preserved in the architectural background



H. F. Huber & Co., decorators

The foyer or small hallway is always a problem. Since it is a place to pass through, the furniture should not obstruct the passing, yet it should be so arranged as to bespeak the hospitality of the house. Above the antique oak coffer hangs a tooled leather panel. The carved oak console is surmounted by a marble slab and a Florentine bust



H. F. Huber & Co., decorators

A balanced living-room grouping of great dignity and charm has been set against faun-colored paneled walls. The davenport is upholstered in velvet with black tapestry pillows. The end tables are of oak. The lamps are in gold antiqued with shades of faun-colored silk corresponding with the walls

SAMPLERS of YESTERDAY AND THEIR PLACE TODAY

Marks of Early Diligence To
Adorn The Collector's Walls

GARDNER TEALL



Little Sarah Bonney's heart was right there, but her schooling hadn't "taken" yet. At twelve she stitches, "See how good my parents is to give me education"

BEFORE the age of machine-made things and of attire much more conventional than in many of the earlier periods there was, of course, great need of skilled needlewomen, not only professionally, but at home as well, for it was in the home that most of the "finery" of our forefathers originated. Stubbes "Anatomy of Abuses" (this appeared in 1583) tells of the raiment of the men of his time who were "decked out in the fineries even to their shirts, which are wrought with needlework of silks," etc. The good Stubbes also complains that it was difficult to tell who were gentle folk because all men of that time affected silks, velvets, "taffeties" and the like regardless of station. Thus we may see how important it was that the little misses of the days of long ago should be taught stitchery at the early age of nine or ten years.

WHY SAMPLERS HAPPENED

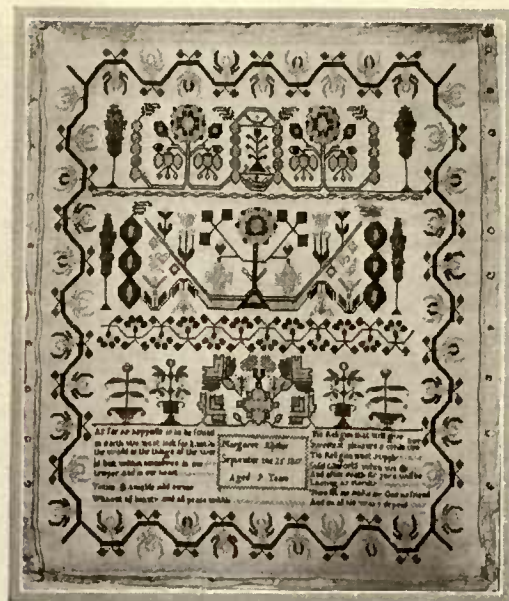
Old samplers are almost the most intimate of collectable old things. How patiently the little fingers toiled over these records of their wonderful (even if enforced) application! Truly, they are the needle-craft primer of yesterday. We have only to recall an old English play, "Gammer Gurton's Needle," probably the very first of the earlier English folk comedies, to understand the great importance attached to the needle. This play, written about 1660 (and attributed to John Still, Bishop of Wells, and formerly Master of Christ's College, Cambridge, where it was first produced) shows how, during the period of its conception, a steel needle was treasured as few family treasures are to-day, and so when Gammer Gurton lost hers—



If Anna Denlingham had lived she would now be a grand dame of ninety-seven. Instead, she left this heritage of a sampler done with her own little fingers

the only one she possessed—the misfortune took on the importance of a genuine calamity. As collectors of samplers and writers on the subject of samplers have been baffled in trying to discover why samplers and samplers known to have been worked before the middle of the 18th Century are extant, this clue to the probable reason which we find in "Gammer Gurton's Needle" is of interest; this is the fact that as needles were so uncommon and such treasured possessions they were not to be entrusted to tiny fingers. Later when invention turned its attention to needle-making, needles became common enough. I imagine many a little girl of the 18th Century wished that "needles had never been born"—she would have preferred to play.

Very fine samplers containing both names and dates prior to 1800 are not to be found at every turn. Notwithstanding this the sampler collector need anticipate no dis-



This child had a moral bringing up. At the age of nine, in the year 1817, she cross-stitched her impression of the human virtues in interesting sampler patterns

couraging difficulty in getting together examples for a fairly representative collection. It is only in comparatively recent years that old samplers have been discovered to be excellent accessions to the decoration of a room in which old pieces of furniture are placed. They may be mounted and framed for hanging on a wall as a picture might be, and I know of few objects in the line of antiques that seem so appropriate for use in a bedchamber.

THE EARLY EXAMPLES

While it is not always an easy matter to assign all undated samplers to their exact periods, approximate dates may, without great trouble, be arrived at. Naturally, the earliest examples were more utilitarian than ornamental in conception, more like a mere example of stitchery of various sorts, leaf from the scrap book of needlework as it were. Later pattern and design and pictorial composition were evolved. Likewise the earlier samplers seem to have been longer and narrower in proportion than later ones. Threads of gold and silver are to be found in sampler work of the Elizabethan and of the Jacobean period where

we would not look for them in the Georgian. Again there are characteristics of pattern that clearly denote the embroiderer's time. As Huist helpfully points out (when discussing very early English samplers), the designs of the letters of the alphabet employed by the sampler makers form one of the best guides to the period of the work. The earliest date of an alphabet sampler is, I believe, that of 1643, of a sampler with a motto, 1651, of a sampler having a border 1726, of the representation of



The alphabet was a favorite device whereby young ladies were led through the intricacies of the language



"A diligent Scholar is an Ornament to a School." We hope that "smiling peace" did bless Lydia's "revolving years"

a house 1763, of numerals 1655, of a verse 1696. In "Samplers and Tapestry" Huist gives a useful list of such date "clues." He also suggests 1728 as the approximate date of the introduction of mustard-colored canvas.

THE DIFFICULTIES OF THE STITCHES

"Sad sewers make bad samplers," said Lord de Tabley in "The Soldier of Fortune," but the wonder is that the little fingers of yesterday could have acquired not only skill in one sort of embroidery, but in the varied stitches often seen in a single sampler remarkable for its perfect and exquisite handiwork. One is almost aghast, for instance, at the task suggested by John Taylor's "The Needles Excellency" where one reads—

"Tent-worke, Raised-worke,
Laid-worke, Frost-
worke, Net-worke,
Most curious Purles or rare
Italian Cut-worke,
Fine Ferne-stitch, Finny-
stitch, Hew-stitch and
China-stitch,
Brave Bred-stitch, Fisher-
stitch, Irish-stitch and
Queen-stitch,
The Spanish-stitch, Rose-
mary-stitch and Morose-
stitch,
The Smarting Whip-stitch,
Back-stitch and the
Cross-stitch.

All these are good and these
we must allow,

And these are everywhere in practice
now."

With the infinitude of stitches it is not necessary here to be concerned, although the enthusiast in sampler collecting will find the study of stitches helpful just as the expert will find it highly necessary. As there is much confusion in the nomenclature there

will be many stumbling blocks, but the pursuit will be worth while. The earliest 17th Century samplers of lace-like appearance were worked in cut-and-drawn embroidery, with various additional lace stitches. Then there was the eyelet-stitch, damask-stitch, the back-stitch (these three were used for alphabets), darning-stitches, tent-stitches and tapestry-stitch (unusual) and so on.

FOUNDATION MATERIALS

The foundation of early samplers was the hand-woven linen, either unbleached or bleached. Sometimes this was almost as coarse as canvas and again of closely woven texture. Linen thread or silk (somewhat loosely twisted) was employed for the stitchery. The harsh, yellow linen of early 18th Century samplers came into vogue the end of its first quarter, but was soon discarded. Unfortunately tannery cloth was much in vogue the end of the 18th Century. This unattractive material seemed especially devised to satiate the appetites of moths! Most of the tannery cloth samplers are worked in silk. The muslin-like tiffany cloth was occasionally used before 1800 for small and fine samplers. After 1800 the coarse linens again came into fashion. The crudely dyed threads marked the decline of the sampler from about 1800. Then cotton canvas and Berlin wool completed the fall of this one of the gentlest arts.

The early American samplers had, of course, their ancestry and inspiration in

English samplers, with which I think they vie in interest and attractiveness. Surely there could be no more delightful wall decoration for a Colonial house than one of the early American samplers. These are less commonly found than English samplers and American collectors naturally give them preference.

How the little misses of olden times managed at such tender ages to produce such handiwork seems almost amazing. In his book Huist shows a "Goldfinch" sampler that seems a truly marvelous piece of work by a child of seven, and another wee miss, aged six, stitched the information that—

"When i was young
And in my Prime
Here you may see
How i spent my time."

Poor little thing!

THE MUSE OF THE MISSES

Poetry and samplers seem to have been good friends. In the second scene of the third act of "Midsummer Night's Dream," in the fourth scene of the second act of "Titus Andronicus," Shakespeare alludes to samplers. So does Milton in "Comus" and Sir Philip Sidney in "Arcadia." If those blest bards could but scan the verse of some of the sampler-makers! Here is one which, in its way, is a gem typical of task and talent:

Sarah Bonney is
My Name, England is
My Nation; See How Good
My Parents is to Give
Me Education.

There is rhyming for you! And may we not imagine that beneath those sentiments lurked a fine humor?



The framed sampler has become a favorite decoration. In Colonial houses it is especially suitable as a cherished mark of old-time diligence and aspiring childhood



There is something about the care and design of these samplers that makes one regard with genuine affection the spirit that brought them into being



"To be good is to be happy," stitches this anonymous Miss, among the birds and animals. Lucky child to have learned such ripe wisdom at such a tender age

THE LATEST AND SMARTEST DOG OF FASHION

Is the Self-Assured and Independent Sealyham, the New Sporting Terrier

WILLIAMS HAYNES

An Indubitable Thoroughbred of Personal Distinction and Character

A STRANGE dog, an odd looking dog, rather suggestive of a wire-haired fox terrier, sawed off and hammered down, yet with a distinct type that is all his own, has been about lately. Very likely you have seen him and have been puzzled to place him among your dog acquaintances. He is certainly not a fox terrier. His quiet assurance and air of independence are quite different from the alert cock-sureness of that saucy little rascal. However, even if you first saw him trotting down a back alley—which would be just the last place you would be apt to meet him—you could never mistake him for “just dog.” He is indubitably a thoroughbred. Though you might not know that he was a scion of the honorable family of Sealyham, you would be very sure that he was a young dog of parts and fine breeding. If you meet such a dog, mark him well. He is a Sealyham terrier, the very latest and



Courtesy of Mrs. Byron Rogers

He is built close to the ground, with great strength of bone and muscle

spawn, are marked with otter dens. Conditions very like those in the Highlands that called the stocky, short-haired, superlatively plucky Scottish terrier into existence, made the Sealyham from Pembrokeshire a dog of similar traits.

There is but little certainty about the Sealyham's origin. We know that he is the embodiment of the ideals of a Welsh gentleman, but we know little or nothing of the materials that he employed in creating this ideal terrier. The dog is indeed the Sealyham terrier, of the strain bred on the Sealyham estate, the terrier of the home on the Sealy River, for this is what his name signifies, and his friends are glad that such a gay little sporting terrier should be so closely identified with a family that has for centuries borne so prominent a part in the annals of his native country. The men of Sealyham, soldiers most of them and good sportsmen all, are descended from Howell Oda, King and Lawgiver of Wales, 900 A. D. One of the ancestors of the creator of the

fulfil their obligations. Captain Edwardes' father and his grandfather before him had maintained packs of fox and otter hounds, and there had always been the usual collection of terriers in the Sealyham kennels. They did not, however, come up to the captain's ideal.

Undoubtedly the home strain was the foundation upon which he built, and the vein of Celtic romanticism and fine sentiment in the Welsh friends of the new breed has tempted them to say that the present day Sealyham terrier is the direct descendant of the stocky, big-jawed, little earth dogs that first came to Wales with the Norman and Flemish invaders. While there is little doubt that Captain Edwardes selected the gamest and handiest terriers of his family kennels, there is no evidence to show what kind of dogs these were, and it is known positively that he resorted freely to outside crosses. The Sealyham is so good a dog and his authentic history is so romantic as not to need any embellishments, at all events.

HIS ORIGINAL PURPOSE

One can be quite confident, however, that the creator of the Sealyham breed employed the Dandie Dinmont in the experiments. The bull terrier, also we are sure, was used. The old Welsh cur-dog (a short and crooked-legged dog very popular a century ago as a cattle driver) and the old English working terrier (the same which helped make the Airedale and is probably represented to-day by the Welsh terrier) are also suggested as probable ancestors of the Sealyham as we know him.

Being a practical sportsman, Captain Edwardes knew very well that while a dog

(Continued on page 58)



Photo by Levick

The Sealyham's time-tried courage and hardihood commend him to the lover of real dogs. He doesn't look for trouble except with "varmints," and he is an ideal companion

the smartest dog of fashionable popularity.

To know the real Sealyham, however, it is very necessary to know something of his worthy and romantic history, for, as a good friend of his who knew him in his ancestral home before he was a popular dog, once said, “His points are not exactly show points; it is rather in his pluck and his romantic background that attraction lies.”

THE CONDITIONS WHICH DEVELOPED HIM

The rugged mountain fastnesses of Wales are safe homes for foxes and badgers, and their impetuous trout streams, up which each spring the salmon swim to

Sealyham won the soubriquet of “Old Batterjaw” for a terrible face wound he received in the Peninsular Campaign, and it is a family tradition that part of the Sealyham land was lost in a lawsuit because the estate map was so defaced by the holes made in it by the owner's fishing hooks that it was thrown out as legal evidence.

It was about seventy-five years ago that the late Captain John Edwardes of Sealyham began breeding his special strain of terriers. The captain was very keen for badger digging and had found from grievous experience that the average run of small dogs sent to earth with Brock did not



Courtesy of Mrs. Byron Rogers

In the old days the test of a pup's courage was a mink in an old teapot. These modern youngsters are on the job, too

MAKING THE FARMING BUSINESS PAY

This is the second chapter of a modern farming experiment; the first instalment appeared last month and told of the investigation of dairying possibilities. Here are the theory and practice of open cultivation in the orchard, and the effects of soil erosion. The third and concluding chapter of the experience will appear in the December number.—Editor

FLORA LEWIS MARBLE

AFTER the dairy plans were given up we turned our attention to a general review of the way other people cultivated apple trees. Four methods seem to be practiced. These we tabulated, with their various dangers, and general effects, as noted by orchardists of experience. Then we decided to try one after the other of these plans until we found the right one for our special conditions.

How we tried these methods of culture and how well they worked, or how sadly they failed, is what I shall endeavor to set down here. Every plot of ground is a problem by itself, to be treated in some particular way. What that way is, only experimenting will tell; but another man's success or failure with a method, and his reasons for or against it, are often of value.

THE AUTHORITIES' OPINIONS

Bailey, in "The Principles of Fruit Growing," says: "Any land which is fit for growing crops will maintain a fruit plantation throughout its existence without the addition of plant food, and enable the trees to produce at the same time a normal quantity and quality of fruit. But the profit in fruit growing lies in securing the extra normal or superior quantity and quality, and this result demands fertilization of the land and every other good care."

The Pennsylvania State College Bulletin No. 106 says: "The best cultural method for most situations is tillage with a leguminous cover-crop while the trees are young. If the winter crops chosen interfere with the planting of the ordinary leguminous cover-crops, rye, or rye and vetch can be used as late as the close of September. The plowing under of the cover-crops should be completed not later than the middle of July, when normally the leguminous cover, such as hairy vetch or crimson, mammoth or medium red clover, should be sown. Where washing is bad, it may largely be prevented by tilling alternate interspaces every other year, thus giving each tree annual cultivation over half its roots."

The U. S. Department of Agriculture, Farmer's Bulletin No. 113, "The Apple and How to Grow It," says: "Thorough and oft-repeated stirring of the soil is absolutely essential to success. Such culture as is needed to produce a first-class crop of corn or potatoes will keep an orchard in good health and vigor, provided the ground itself is sufficiently fertile."

"The ground having been properly prepared before planting, a two-horse cultivator frequently run between the rows will keep it in good condition during the growing season. Each spring the surface should be well stirred with a two-horse plow,



The hillside gullies worn by the rain were filled with stone which will eventually catch and hold the soil

using a short single tree next to the row of trees to avoid danger of bruising the trunks of the trees. In plowing, the furrows should be alternately turned toward and from the trees. Such culture should be continued from year to year at least until the trees come into full fruiting, and even then it is questionable whether it should be discontinued or not."

HOW IT WORKED OUT

With all this matter well in mind we decided to experiment on our own small plots, and find out what was the best under our conditions. A gently sloping hillside plot of twenty acres was kept for open cultivation. To hold the soil during the winter, and also to provide humus, a cover-crop was to be sown in August. Northern Spy and Baldwin trees for permanent bearers, with Wagner and Wealthy trees for fillers, were set in April; then, as soon as the land was dry enough, cultivation began. A dust

mulch was kept over the ground until the middle of August, when a cover-crop of rye and vetch was sown. The rye and vetch were planted three parts rye to one of vetch. The seed cost \$80, and sowing it cost \$23.43, being an outlay of \$103.43, making an extra cost per acre of \$5.42.

EFFECTS OF EROSION

Winter brought the test. Parts of the hillside had already been washed severely by heavy summer showers. On these spots the cover-crop was slow to catch, and much of the fine soil had been removed. While the cover-crop was tall and vigorous over most of the ground by the time the cold weather came, on the hillside where it was needed most the growth was feeble. The January thaws made huge gullies in the land between the little trees. When the spring break-up came it completed the devastation. Many gullies 2' deep could be traced down the hillside which was washed to a bed of stone. Each of the gullies was filled with stone picked from the bare ground, and these stone ditches were left to accumulate earth as time filters it down. Eventually they will be covered again, but, in our climate of freshets and thunder storms, the trouble is liable to recur at any time with open cultivation prevailing.

Mr. Davis, Scientist in Laboratory Investigation, Bureau of Soils, in the Year-book of 1913 of the Washington Department of Agriculture, has an exhaustive and well-illustrated article on "The Economic Waste from Soil Erosion." In it he says: "Some idea of the extent of our loss from soil erosion may be gained from the fact that the National Conservation Conference in 1909 reported nearly eleven million acres of abandoned farm land in the United States, most of it damaged and over one-third or about four million acres actually destroyed by erosion. The United States is suffering annually the loss of seventy-five to one hundred million dollars through the agency of erosion. The problem is then put up to each individual owner of land." He then stated a case where "a farm was badly eroded, with several gullies 2' to 12' deep. The gullies were filled with debris and back-furrowed until no sign of them was left on the fields. Then 200 loads of stable manure were applied to the field of thirty-eight acres and a rotation of rye, peas, corn and wheat was adopted and the land was redeemed."

About the time we read this came along another article on the same subject. This was by Professor Samuel J. Record: "You Can't Stop the Rain, But You Can Prevent Soil Erosion." He says: "With your own eyes you may (Continued on page 58)"

METHODS OF GROWING APPLES	NECESSARY LABOR AND MATERIAL	RETURNS	DANGERS OF METHOD	EFFECT ON TREES
Open cultivation	Constant working of the soil and fertilization during growing season. Seed and labor for cover-crops.	None, until fruit.	Washing of soil.	Good growth, if moisture conditions are favorable.
Intercrops ...	Material and labor for intercrops. Seed and labor for cover-crops.	Possible returns from intercrops.	Washing of soil. Interference of intercrops with growth of trees. Failure of intercrops.	Same as open cultivation if intercrops do not interfere with growth of trees.
Sod	None, once sod is established.	Pasture for cattle, or hay.	Trees do not grow fast or bear well.	Arrested development of trees.
Sod mulch....	Preparing seed bed and seeding, mowing and returning grass as mulch about trees.	None, until fruit.	Not having mulch enough to make up for lack of other fertilization.	Good growth because moisture is preserved in soil.

HOW MUCH LAND IS ENOUGH?

A Sane Discussion on What It Means
To Own a Place in the Country

GRACE TABOR



BY square feet or acres—how much will you buy? And why will you buy that way? Does anyone ever know, until he has bought and tried, just how much land he wants to own; just how little he needs; just what it means to own a foot of it; what it demands to own an acre?

The more I see people in relation to their homes and their gardens, the more is the conviction borne in upon me that most places are bought hit-or-miss—and oftener than not it is a miss rather than a hit. And, instead of entering, with ownership, upon the state of peaceful contentment which imagination has pictured, owners find themselves turning to cynics within a period ranging from six months to five years from the date of their purchase.

Life is one long series of big and little lessons learned through big and little mistakes, to be sure; but few mistakes loom larger than the one of buying the wrong place. This particular error unsettles the mental life of the whole family, as well as disturbs the economic conditions. For as long as one is owner and resident of a place which he does not want to own, nor to reside in, all the fabric of home life builds itself up around the uncertainties of "if": "If we don't stay here," and "if we can sell out," or "when we move"—demoralizing, all of them.

THE JUDGMENT IMPAIRED

It is a thankless task to tell any human being that he wants this or does not want that; no one, of course, knows what anyone else wants. And so it is far from my intention even to consider such an undertaking. But it seems to me that I have made a discovery—and the discoverer never lived who did not have to go and tell someone!

It is not a very great discovery, after all; and perhaps others have made it. But here it is: prospective buyers feed on too restricted a diet from the moment the buying bacillus enters their systems, a diet that is combined enthusiasm and excitement.

Everyone passes some of one or the other to them, and the result is just the result that always follows the continued adherence to an unbalanced ration. Certain functions—of the mind, in this case—are over-stimulated, while certain others weaken and lose force, or even become altogether reactionary in their workings.

Deep in each of us there is what I call a soul demand for certain kinds of things: certain kinds of food, certain kinds of clothing, certain kinds of friends, certain kinds of amusement, of work, of activity—and a certain kind of a house. Sitting on the lid of the deep-down inner chamber where these soul demands lie, however, are the superficial, and perhaps altogether artificial, demands that are created and kept alive by the accidents of environment.

As the diet to which circumstances almost invariably confine the individual following his development of the purchasing fever is provided altogether by environment, save in those rare cases to which all of this can in nowise apply, it is not of his soul demands that he becomes aware, but only of that lesser, artificial, unreliable crew sitting on the lid of his real self. All of the men with whom a man who is looking for a home comes in contact daily, say: "Buy this!" "So-and-so is what you want," "Go out to Dillydale, by all means," "You want a farm, old man!" "You must have a garden," "For Heaven's sake, don't bother with raising things! It's a blamed nuisance!"—and so on and on, the same thing over and over.

THE MEAT IN THE COCOANUT

All different, you say? Ah, yes, in a way, if you will; but all alike in the common enthusiasm—a sort of bully-for-you-go-to-it attitude that confuses actualities and injects a feverish excitement into the game, clouding and blurring the judgment. Small wonder the real desires, the soul demands, are never suspected. A man would not know his own soul if it came up on the street and spoke to him, under the fever and flurry of it all!

Let us therefore get into the ice-pack of this thought as soon as possible: land demands certain things of its owner. It matters not whether it is a large piece of land or a small, it makes certain exactions, and penalizes you if they are ignored.

In addition to these natural demands that are inevitable and inseparable from land anywhere, there are always special



demands peculiar to each separate place. In this respect, too, the small place is frequently more exacting than the large.

This is because we are all, generally speaking, bound by the conventionalities which bind our neighbors, whether we like to be or not. We conform, even those of us who are by nature rebellious, because to do otherwise is to become conspicuous; and to be conspicuous is of course intolerable. So as our neighbors do at home, and in their gardens, so we all do. If our neighbor pushes his own lawn mower, for example, we push ours; if he hires a neighborhood gardener one day a week to do it for him, so do we; and if he hires his own private gardener month by month, so do we.

Now in the light of these generalities, and without a particle of enthusiasm for any place or any kind of a place or any feature of any place, let us examine just what it will mean to own land under the several possible circumstances of ownership. We shall eliminate the city proper, for one owns land in the city for the purpose of covering it up with a building as soon as possible. Suburban and country ownership is what concerns us—real home ownership, in the best and fullest sense.

Beginning with the 20' x 100' suburban lot, sold usually in units of three, we come first to those plots that of late years "caught on" under the name of the "little farm." Actually they measure to an eighth of an acre in some instances, sometimes getting inflated to a quarter acre in size. Then there is the acre, or what amounts to about an acre, featuring "fine shade trees, shrubs and flowers." After this, the small country place; then the estate; next the gentleman's farm; and last, the real farming farm.

What will any one of these give you, if you make yourself owner of it? What will it demand of you, once it is yours?

AN ECONOMIC QUESTION

It seems to be an economic problem that we approach, first of all; or, rather, it is from the economic approach that we must come at the problem. For, after all, the question of what one shall buy is usually answered, finally, from the pocketbook.

The first cost of any piece of land is, of course, a definite and positive sum. Land is so much a foot, or a lot, or a plot, or an acre. The secondary cost, however, apart

from taxes, is so largely problematical that if it is not ignored altogether, it is usually "lumped off" or left with a vague faith that somehow it will be decent enough to stay within bounds.

This is wrong. The secondary cost—the overhead—of land should be estimated and figured in, quite as certainly as the cost of tires and gasoline and what not is figured in when an automobile is purchased. Gardens will supply vegetables, to be sure, but not by any magic processes, unless you are content with salads of ragweed and chicory, plantains boiled or baked, and delicacies of such unusual character. Beware of the man who tells you that he works ten or fifteen minutes in his garden every morning before breakfast, and that it supplies all the family vegetables. Either he is lying about the length of time he works in it or the quantities of vegetables it yields, or else there is a hired man or a half-grown youngster, or a devoted housewife who puts in the other two hours a day which are required. Why, just to pick the vegetables which a fair-sized garden produces will occupy an hour daily, along with watching for the bugs and blights that are always hanging around, and keeping up plant succession.

So again: every foot of land costs something, apart from the taxes, after you have bought and paid for it, unless you let it run absolutely to weeds. Every flower and every shrub you own or acquire contributes to your "overhead"; and never a head of lettuce comes out of your ground and on to your table without a cost as definite and real as the ten cents you would have paid into the green-grocer's hand in exchange for it. So the question is, how much is this cost?

How is the amount of it to be determined, without trying it all out? How on earth is an intelligent choice to be made? Really, it is almost as difficult for the man with thousands a year as for the man with hundreds. Each is as likely as the other to get something he does not want.

For bound up and inextricably entangled with each other are these economic considerations of like and dislike, of habits formed, of work to be done, family needs to be met, and the esthetic soul demands. Is there room for any such distracting an element as enthusiasm in the deliberations upon this matter? Is there room for anything but the most calm and cool-headed caution? It seems to me there is not.

A CONTINUAL EXPENSE

I have said that every foot of land continually costs you something, after it is bought and paid for. To this proposition another must now be added: up to a certain point, it is absolutely impossible for land itself to return you anything. In other words, there must be continual outgo or overhead, with no income; as with a manufactory, let us say, where the wheels go round and raw materials are consumed, but the product is not sufficient for the small margin of profit to cover the total cost of these materials, the handling, and the power which makes the wheels turn.

This phase of it is not altogether a question of the amount of land, though the amount is of course important. The circumstances and manner of handling are large factors in the case.

Between the plot of land that is all outgo and no return, and the holding that can be-

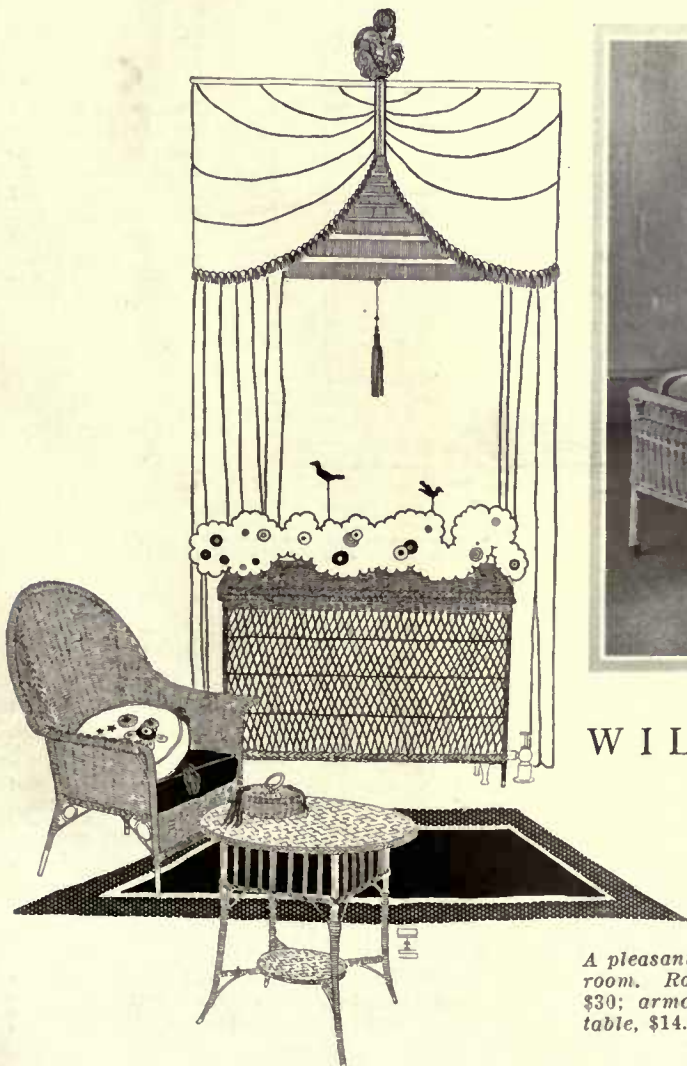
come actually profitable as a home, there are all sorts and conditions of places. To many it does not matter whether income approaches within sight of outgo or not; to many more, it does matter a great deal. To some, it is important that income shall more than balance expenditure for maintenance, although it is not my purpose here to go into this phase of the question of home purchase to any extent.

A plot of three lots, or 60' x 100' is as much as one suburbanite can take care of himself, if he is to have any time off for golf, swimming, motoring or any other of the lighter occupations of summer. And by "take care of" I mean keep neat, with well-trimmed lawn, spick and span edges and no weeds among the flowers nor insects to chew and disfigure them. If there is a hedge, he will have one strenuous week in spring with it, and another in August, with nibbles in between, to keep it shapely.

Of course, there are many suburban dwellers who do a great deal more than care for 60'x100'; but their gardens are at the expense of something else, every time. It is a matter of what a man is willing to give up, and keep on giving up, of the relative value to him of other things, of whether or not he likes to potter around and keep busy over lawns and flowers and vegetables instead of over golf or tennis balls.

There is no efficiency in a large place unless it is large enough to demand the entire time of a gardener, and to return consequently a sufficient amount in personal satisfaction to make up the equation. A man hired for one day a week can do about what has been outlined above as pos-

(Continued on page 64)

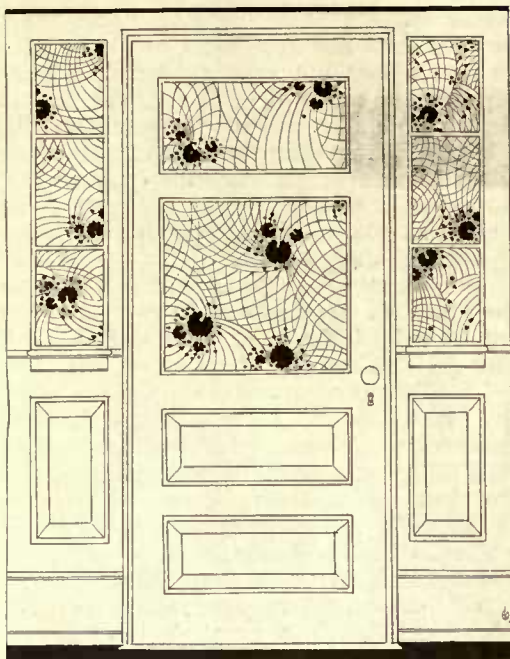


WILLOW AS WINTER FURNITURE

Because it has been used extensively on porches, many folks do not consider willow, rattan or reed suitable for winter use. This is quite wrong. A piece of willow, suitably upholstered, will lighten up a room furnished with darker pieces. It can be painted to match any color scheme. For the sun room and the enclosed porch it is eminently fitted. For further suggestions write HOUSE & GARDEN, 440 Fourth Avenue, New York City

A pleasant grouping can be made in a living-room. Radiator and flower box, 4' x 3' x 1', \$30; armchair, \$18; cushions, \$3 up; round table, \$14.50; Chinese work basket with jade ring and silk tassels, \$5

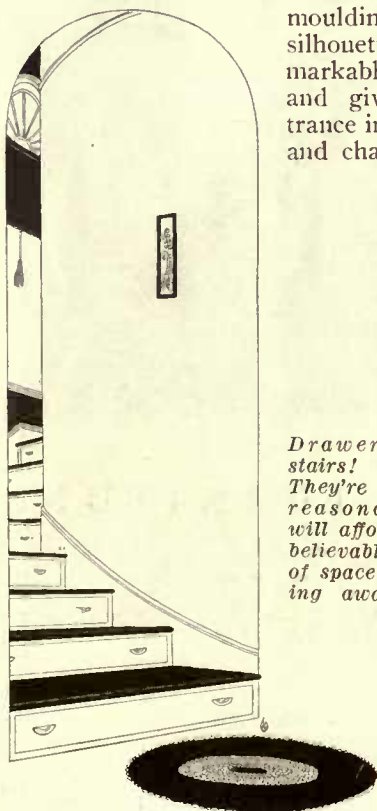
In a sunny bedroom corner can be set the group shown above. Chaise longue, enameled antique blue, \$50; cushions, \$15; table to match, \$27.50; lamp, including silk shade, \$20; Chinese fruit basket, \$2.50



Japanese stencils mounted between two sheets of glass will prove an interesting solution of the front door problem

A FRONT DOOR SILHOUETTE

A PART from bringing up babies, keeping the cook contented and learning to dance "Walking the Dog," the most difficult problem in modern life is the decoration of the front door. Obviously you want light in the hallway and as much of it as you can have, within reason; but, on the other hand, privacy prevents the front door being so glassed in as to make it look like a conservatory. There are likewise architectural features to be considered. You may curtain the side lights and the door light itself; you may use stained glass medallions; or you may use, as illustrated above, Japanese stencils. The stencils should be mounted between two sheets of glass and fastened into the frame with moulding. Their silhouettes are remarkably charming and give the entrance individuality and character.



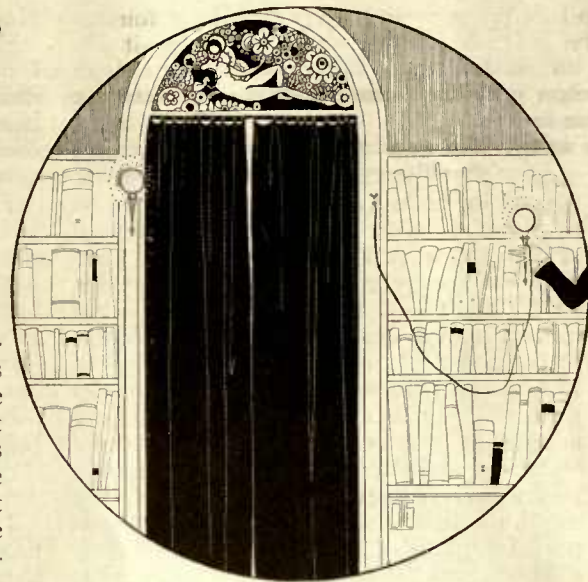
Drawers on the stairs! Why not? They're perfectly reasonable and will afford an unbelievable amount of space for tucking away things

ATTRACTIVE DEVICES for the HOME

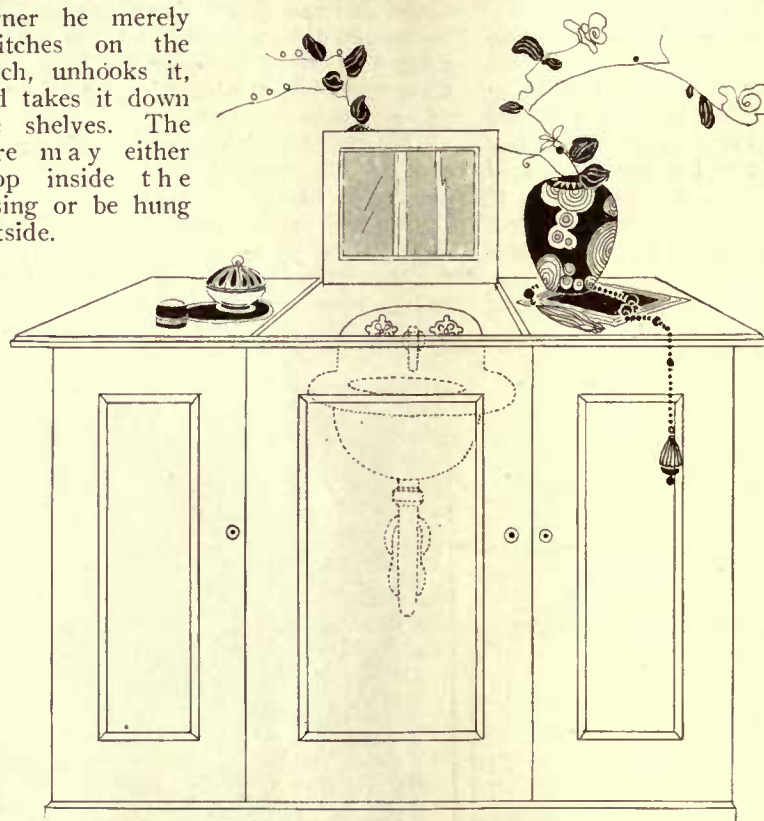
Doubtless you, Mr. and Mrs. Reader, have your own little devices for decoration and disguising. Why not describe them and let us give you a dollar for the idea? Send a rough sketch, if possible. Address The Editor, HOUSE & GARDEN, 440 Fourth Ave., New York City

A LIBRARY TORCH

IT is logical that the lights of a library be centered in those spots where they are most needed—on the reading table and desk. But what does one usually do when he searches for a book in a dark corner? He usually has to switch on a center light and flood the room. By applying the simple principle of the humble "trouble light," which every autoist knows, the problem can be solved. Arrange on either side of the bookcase a bracket or hook on which can be suspended a fixture of the torch pattern. Leave a length of wire on each. When one wishes to look for a book in the dark corner he merely switches on the torch, unhooks it, and takes it down the shelves. The wire may either drop inside the casing or be hung outside.



By applying the principle of the garage "trouble light" to the library one can have a torch that will be handy for all occasions



You never suspect the cupboard of hiding the washstand. Open the middle door, tilt back the top, and the mirror is in place. Towels can be kept in the side closets

DRAWERS ON THE STAIRS

NO house is so commodious but that it can afford just a few more corners for tucking away things. The stair drawers are a solution. The best stairs for them is one going up to the third story, or a stairs that is little used. By making the drawers not too deep and having them sufficiently shallow they will fit into the casing of the ceiling below. Use countersunk drawer pulls and—note this warning!—see that all drawers are closed after use. This device is adaptable to stairs that are not carpeted. See that the drawers fit snugly so that dirt from sweeping the treads does not sift through. If the owner wants to avoid making the drawers a conspicuous feature, he can paint both them and their pulls the same color and shade.

DISGUIISING THE WASHSTAND

HOWEVER much of a joy forever it may be, the washstand is not always a thing of beauty; hence a disguise that at the same time will be useful. This may consist of a cupboard built either side, which will serve for towels or soaps and such. Behind the center door is the washstand. Open the door, tilt the lid back against the wall, and the underside is a mirror. The whole thing can be closed up, and a bowl of flowers placed on top. This sort of disguise is especially suited to those rooms which are used for living purposes. It would also be applicable for a bedroom. See that the woodwork is painted to match the woodwork of the room. Instead of the solid paneling, one may have a slatted panel striped the same color as the mouldings.

The Gardener's Kalendar


Eleventh Month

Thirty Days

Morning Star: Venus

NOVEMBER, 1916

Evening Star: Mars

SUNDAY	<p>This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations.</p> 	<p>5. 20th Sunday after Trinity. All ground under cultivation should receive its fall application of lime. Scratch it in with an iron rake or tooth cultivator and let it remain all winter.</p> <p>6. Finish all fall planting of deciduous trees and shrubs as soon as possible. Newly set plants should be well mulched to keep the frost in the roots and tree-trunks covered with straw.</p> <p>7. Fall is an excellent time to set out asparagus. Take the precaution to thoroughly mulch the plants. This will relieve the spring rush and give the plants a very early start. Do not postpone the work longer.</p>	<p>12. Before mulching perennial plantings it is a good plan to put a shovelful of sand or ashes over late starters such as balloon flowers, rudbeckia, etc. This will prevent injury from spring digging.</p> <p>13. Onions, spinach, and turnips may be sown now and protected over the winter with a covering of salt hay. These vegetables will have a very early start in the spring if they are shielded from the frost now.</p> <p>14. Beets, carrots, parsnips, radish, salsify and other root vegetables should be lifted and stored in trenches for winter. Mound up well with earth as the trench must be kept dry.</p>	<p>19. 22nd Sunday after Trinity. French globe artichokes must be protected over the winter. They can be lifted and stored in a cool, dry cellar, or covered with leaves or litter and left outside.</p> <p>20. Tidal wave at Jamaica, 1912. Cane fruits are all very shallow rooters and should be well mulched with good quality manure. Do not prune them now, as the wood kills back during winter.</p> <p>21. Look over your deciduous trees and shrubs as soon as they have dropped their leaves, for scale; especially fruit trees, euonymus, Japan quince, thorns and similar types. Spray those infested.</p> <p>22. St. Cecelia. Celery should be stored now for winter use. Lift the plants and store in trenches, mound up well with earth to shed water, cover later with leaves or litter.</p> <p>23. St. Clement. Lettuce can be kept outside for some time yet. If you have any well headed plants keep them covered with salt hay or leaves. This must be removed on fine days.</p> <p>24. Don't burn the leaves on your place; rake them into the borders where you have rhododendrons, laurel, bulbs, etc. The balance should be stacked up somewhere and allowed to rot into leaf mould.</p> <p>25. British evacuated New York, 1783. Evergreens should be protected by pine boughs placed around the roots. Small plants may be strawed in or covered with burlap to prevent direct contact with snow.</p>	<p>26. 23rd Sunday after Trinity. Look out for gypsy moth, and also the brown tail moth. This is a good time to go over the trees and search for egg masses. Paint with creosote.</p> <p>27. Tender climbing roses and tender vines should be taken down and buried. Where this cannot be done they should be strawed in or covered with evergreen boughs.</p> <p>28. Protect your roses well. Mulching with manure should always be practiced. Tender varieties should have the soil drawn up around the shoots. Strawing in is very good, as is a deep covering with leaves.</p> <p>29. Standard roses, tender hydrangeas and other semi-hardy plants should be buried to winter them properly. Loosen up the soil around the roots and lay them over, then cover well with earth.</p> <p>30. Thanksgiving Day. Sun rises 7:05. Sun sets 4:34. Gardens of all kinds, vegetable, perennial, formal, cutting, rose, rock, etc., should have a thorough cleaning, removing all dead stems.</p>
MONDAY					
TUESDAY					
WEDNESDAY	<p>1. All Saints' Day. Sun rises 6:30 A. M. Sun sets 4:57 P. M. All tender bulbs must be lifted at once, else you will lose your cannas, dahlias, caladiums, gladioli, etc.</p>	<p>8. If you want really high quality sweet peas for next season's bloom, they should be sown now, outdoors, and protected with board frames with sash covers, or with plain boards.</p>	<p>15. Trenching the garden every few years is a good practice. It helps destroy pests and improves the garden. Make the trenches about 2' deep and as close together as possible.</p>	<p>22. St. Cecelia. Celery should be stored now for winter use. Lift the plants and store in trenches, mound up well with earth to shed water, cover later with leaves or litter.</p>	<p>29. Standard roses, tender hydrangeas and other semi-hardy plants should be buried to winter them properly. Loosen up the soil around the roots and lay them over, then cover well with earth.</p>
THURSDAY	<p>2. All Souls' Day. Last chance to plant forcing bulbs for the greenhouse. Tulips, narcissus, hyacinth, alliums, etc., are all valuable for this purpose. For details see October issue.</p>	<p>9. Lawns should be top dressed with soil and mulched with manure later, and bad spots should have grass seed scratched in and covered with sash covers, or with plain boards.</p>	<p>16. Cabbage should be stored for winter use by setting in a trench, head down and mounding up thoroughly with soil. Leave the roots and cover with leaves to prevent freezing.</p>	<p>23. St. Clement. Lettuce can be kept outside for some time yet. If you have any well headed plants keep them covered with salt hay or leaves. This must be removed on fine days.</p>	<p>30. Thanksgiving Day. Sun rises 7:05. Sun sets 4:34. Gardens of all kinds, vegetable, perennial, formal, cutting, rose, rock, etc., should have a thorough cleaning, removing all dead stems.</p>
FRIDAY	<p>3. All changes in perennial borders should be made at once, and all borders should be mulched thoroughly with well-rotted manure, care being taken to keep the crowns of the plants clear.</p>	<p>10. Any new flower or vegetable gardens, shrubbery, borders, rose beds, etc., contemplated should be dug now and the earth allowed to lie raw over the winter. This will help to destroy other growth.</p>	<p>17. Suez Canal opened, 1869. Don't forget to mulch your strawberries with good manure. A little later the tops can be covered with salt hay or rye straw for protection during the winter.</p>	<p>24. Don't burn the leaves on your place; rake them into the borders where you have rhododendrons, laurel, bulbs, etc. The balance should be stacked up somewhere and allowed to rot into leaf mould.</p>	<p>The warm sun is failing, the bleak wind is wailing, The bare boughs are sighing, the pale flowers are dying, And the year On the earth her' death-bed, in a shroud of leaves dead, Is lying.</p>
SATURDAY	<p>4. The rhubarb should receive a coating of lime stirred in the ground and a good mulch of manure; the old plants should be lifted and divided and replanted in good, rich, well trenched ground.</p>	<p>11. Hardy hard wooded plants for greenhouse forcing, such as lilac, wistaria, climbing roses, deutzia, etc., growing in borders, should be lifted now and potted, and then plunged out-of-doors until forcing time.</p>	<p>18. Newly set out boxwood edging should be protected with salt hay or rye straw held in place with a few sticks. Two boards nailed together V-shaped over the row make a neater and equally effective shield.</p>	<p>25. British evacuated New York, 1783. Evergreens should be protected by pine boughs placed around the roots. Small plants may be strawed in or covered with burlap to prevent direct contact with snow.</p>	<p>Shelley.</p>

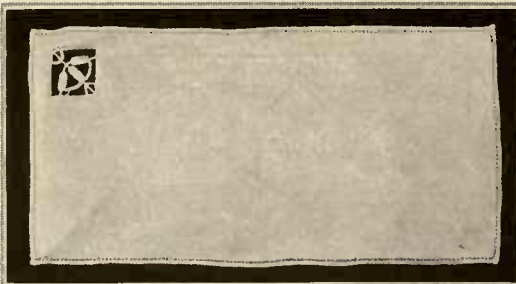
"Season of mists and mellow fruitfulness!
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that 'round the
thatch-eaves run."

November take faile,
Let shippers no more saile.

It is said that of all the myriads of snowflakes which fall in any storm, no two are exactly alike in every detail of form. Certain types of crystalization are common to many, of course.



This guest book, bound in a 12th Century design, has ivory colored leaves, oxidized silver clasp. $10\frac{1}{2}'' \times 7\frac{1}{2}''$, \$14



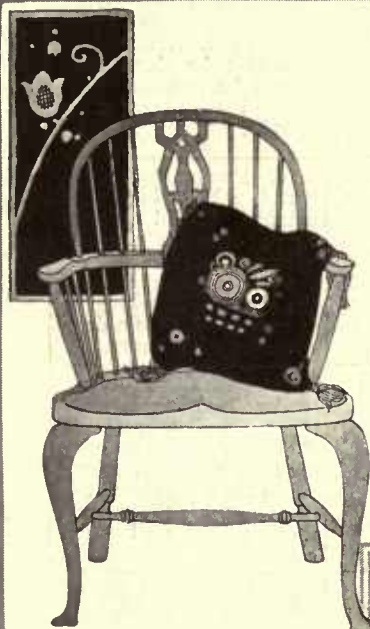
Among the new tea napkins is one of Italian handwork—oblong in shape, with Reticella squares. $11\frac{3}{4}'' \times 5\frac{3}{4}''$, \$1 each



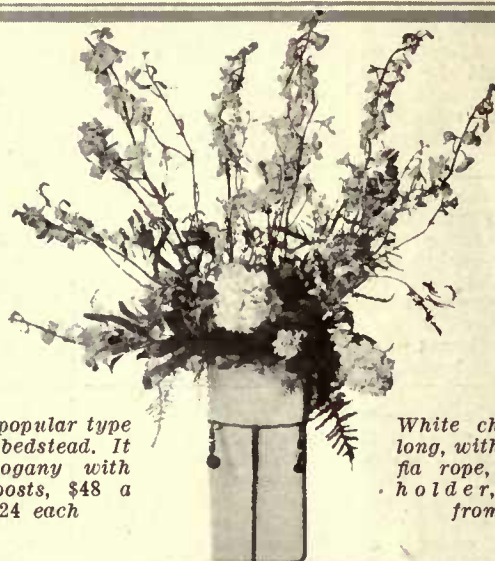
Another revival includes a jewelry box of painted wood with peacock design. Velvet lined, $10'' \times 4\frac{1}{2}'' \times 7\frac{1}{2}''$, \$25

SEEN IN THE SHOPS OF HOUSE & GARDEN

Of course you believe in preparedness. So do we. Just at present we are thinking about preparing for Christmas. Are you? Anyway, here are a few ideas that may suggest early shopping. For purchase or for names of shops write HOUSE & GARDEN, 440 Fourth Avenue, New York City.



The Windsor chair is one of the most comfortable designs made. This, in mahogany, sells for \$14.75



Below is a popular type of Colonial bedstead. It is of mahogany with octagonal posts, \$48 a pair, \$24 each

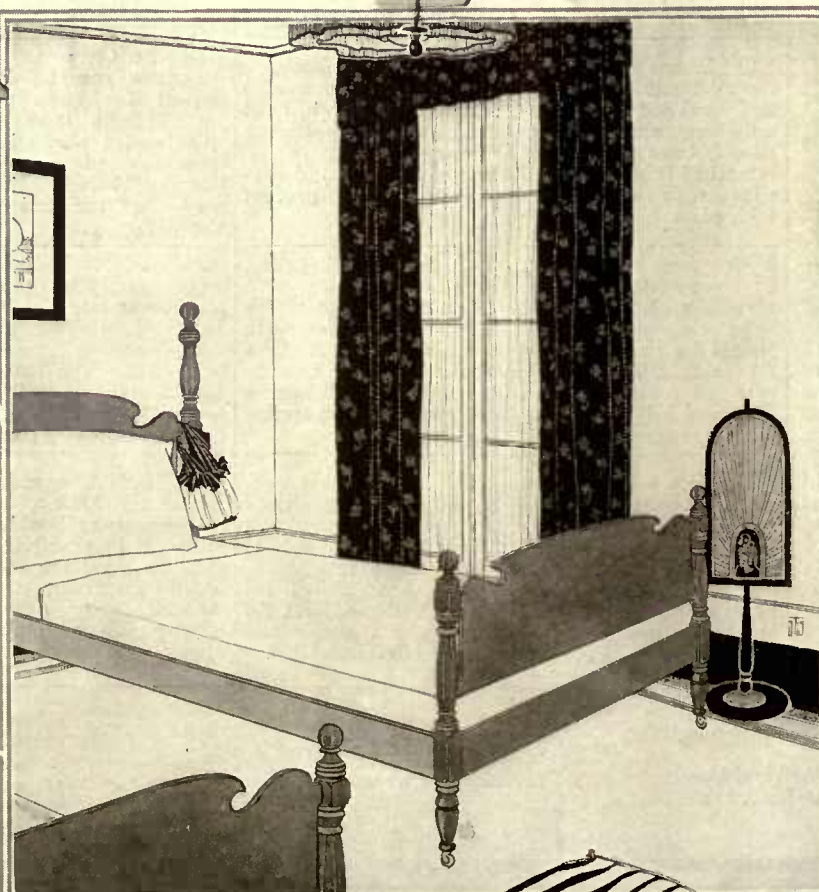
White china vase, 10" long, with holder of raffia rope, \$4. Without holder, \$3. Flowers from Stumpp



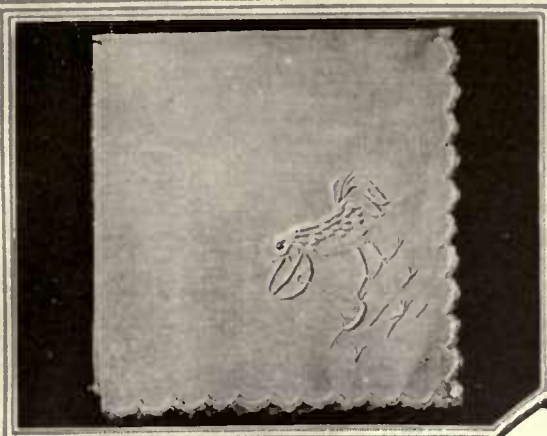
Made by blind soldiers for children, grey lacquered chair with rush seat in pink and blue, \$4.95



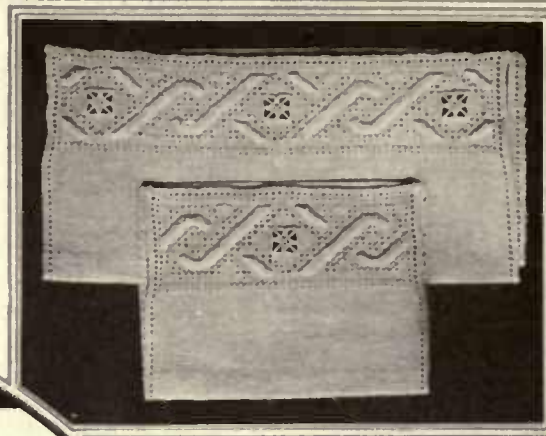
It is a duck, a yellow and white duck with blue feet and bill, $5\frac{1}{2}''$ high, which serves as a cream pitcher, \$2.50



For grated or powdered cheese comes a glass shaker with a silver top. Lines are simple and dignified. 8", \$1.50



Below is a window box of tin painted green with white line decorations and two bases for flower pots at either end. Box is 28" long by 5" wide and 5" deep, the stands 4½" wide by 10¼" high. Box has a removable inner tin compartment. \$6.50

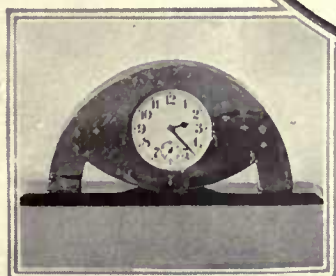


The hand embroidered linen cocktail doilies are of appropriate size and design. These shown above come at \$14.75 a dozen, \$7.50 for six

The larger case is for vells, 10" x 5", \$2.50; the smaller, 6¼" x 4½", for handkerchiefs, \$1.55. Ecrú linen hand embroidered in the Italian manner



A boudoir lamp, finished in green with parchment shade; 14½" high, 5" wide at base. Lamp, \$9; shade, \$9



A reproduction of Russian enamel covers this timepiece with blues and greens, a most effective color scheme. 6" long, 2¾" high. \$8



The clock is in a reproduction of Russian enamel, resembling green moiré with gold decorations. 3¼" wide, 4½" at base; 3" high. \$7.50



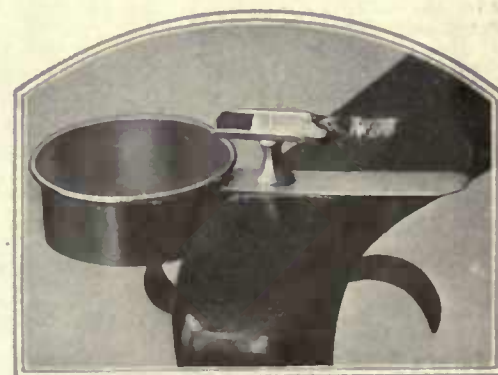
Made by widows of French soldiers, blue wicker knitting basket lined and trimmed with cretonne. \$10



An antique design in black on a gold background has been applied to this stationery rack of wood. 8" long, 6" high, 4½" deep. \$8.



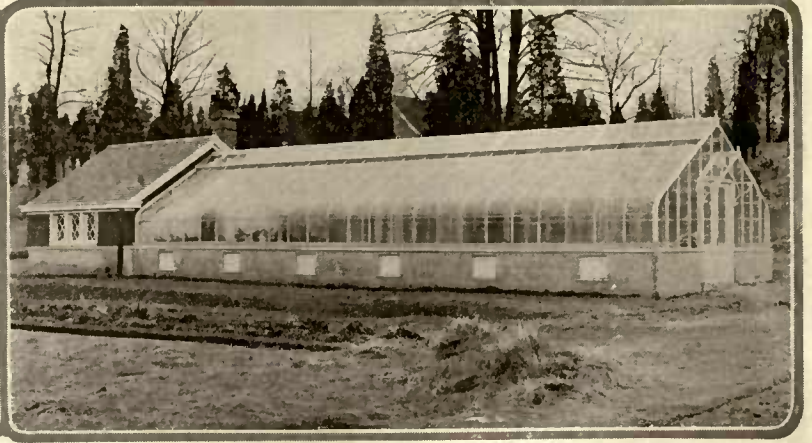
A convenient magazine stand of grey green painted wood, striped with dull red. 26" high by 14½" deep. \$17



Convenient and compact—a cigarette holder and ash tray to clip onto the arm of a chair. It is finished in silver and is priced at \$1.25



The "single-unit" house, measuring about 25' in length and set on a concrete foundation, is small but capable of producing real results. Its length can readily be extended if desired



This is the "two-unit," made by putting two of the singles together. Both of these photographs illustrate houses that are manufactured and shipped ready to put up

YOUR ALL-YEAR GARDEN

THE preparation of new beds for spring planting is one of the most important of the fall garden opportunities which are apt to be overlooked. Beds and borders prepared now will disintegrate and mellow through the winter and spring, and the manure incorporated with the soil will rot and become "available" so that the plants when set out can make immediate use of it. The soil will settle and pack down to some extent through the winter, and not be too open and loose to give the best results, as it often is when prepared just before planting time arrives.

In good, rich soil, naturally well drained, the digging in of manure and trenching or spading the soil to double the depth it is ordinarily dug, may be all that is required. In doing this, start at one side of the plot or at one end of the bed, and throw out a ditch or furrow of soil on the surface, leaving a narrow trench 6" or 8" deep; next, spade up the soil at the bottom of this, turning it over and breaking it, but leaving it where it is; then throw the top soil from the next line or furrow on top of this and turn over and break up the subsoil of this furrow in the same way as the other. Proceed in this manner to the other side or end of the plot or bed you are digging; make a thorough job.

Where the drainage is inadequate or the soil poor, it will pay to take the time and trouble to prepare the bed thoroughly by digging it to the depth of 18" or so, throwing such good soil as there may be to one side, to be put back later. Fork or spade up the subsoil, and put in some cobbles or rough, stony soil for drainage. Cover this with a layer of sod or straw manure, filling up with good garden soil or a compost of soil, manure and "humus." The bed may be rounded up several inches above the surface, as it will settle somewhat during the stormy winter months.

ARE THE FRAMES IN GOOD CONDITION?

Before the ground freezes you should go over all of the frames, put in new posts or planks where they may be needed, and generally true them up. Sash cannot fit tightly on frames that are out of shape and going to pieces. It will be but a few minutes' work per sash to dig down on the side of the frame for 6" or so, tack a strip of heavy tar or roofing paper against the wood on the outside, and then bank the frame nearly to the top with soil

The Value of Fall Work for Spring Results—Greenhouses, Frames, and Storing the Vegetable Crop for Winter

F. F. ROCKWELL



Inside, the possibilities of a good greenhouse are almost unlimited. Here are thriving, blossom-covered plants of chrysanthemum, primulas and begonias, to mention a few



Azaleas, primulas, schizanthus, spirea, jonquils, callas, ivy—and underneath the benches is space in which to bring along some of the spring flowering potted bulbs

or coal ashes. Frames that will be wanted for early spring use should be covered with sash or shutters. By throwing into those that will be wanted earliest, a compost of manure and leaves, you will kill two birds with one stone: keeping the frost out of the frames, and having for use in them and for early garden work manure which will be in the finest condition to give quick results. By thus keeping the frames clear of frost, and by using double glass sash, you can begin operations two or three weeks earlier than you have been in the habit of doing, and get results.

STILL TIME FOR A GREENHOUSE

Until recently the construction of the small greenhouse was a task for which a period of several weeks must be allowed. But now, when it is possible to get them in ready-built standard sections, which can be put up in a day or two, you can have your greenhouse for this winter even if it is late in the season. The important point is to get the foundation in before the ground freezes hard. As you will know the exact measurements of the house you have ordered, this work can be done while the house is on the way. The manufacturer supplies working plans as soon as your order is placed, and these should always be used, even for the foundation.

It is a simple matter to make a concrete foundation for the house. In most soils the "form" for the concrete below ground can be made by merely digging the soil out carefully and getting a straight sided narrow trench to a depth of 2' or 3', according to the frost line in your locality. Smooth 2" planks, greased on the inside and firmly braced so that they will not spread when the concrete is put in, will make the part of the "form" which comes above ground. The wall above ground should be 6" or so thick, and level on top.

HANDLING THE CELERY CROP

The part of your celery crop intended for late winter must be taken care of now before hard freezing weather. While the plants for immediate use are usually blanched by various means in the rows where they grew, those designed for keeping should have been hilled up only enough to keep them upright, the stalks for the most part being green.

Part of the late crop—enough to last until late in December or even up to Christmas, where the climate

(Continued on page 66)

A YOUNG GIRL'S ROOM

ANITA DE CAMPI

All the articles and ideas in this description of a young girl's room are appropriately modest in price. They may be freely offered to the young girl with the certainty that they will tend to cultivate her appreciation of things that are in good taste without inculcating a spirit of extravagance



Blue paint transformed the furniture. The attractive rug shown is of Japanese make and cost only \$6.75

The lambrequins and chandelier disguise were made by the girls. The old oak bed serves as a day bed



Courtesy of Marshall Field & Co.

She should be allowed a simple dressing table with side drawers deep enough to hold toilet bottles



The color scheme in this room includes pearl and white glazed striped paper, dull orange curtains, cushions and lampshades, black and white linen slip covers

IN decorating and furnishing a young girl's room, the spirit of youth should be palpable. The room calls for a type of furnishing peculiarly distinctive. It must not look like a nursery, nor yet like a boudoir—but just nicely little-girlish and dainty.

The girl of the house for whom this article is planned is a school girl. Her room will probably be moderate in size. Perhaps she may have to share it with a younger sister, and so many things may not be crowded into it. Some articles, however, uncommon to other bedrooms, are

necessary for her daily comfort. Because she will study in her room, she must have a bookcase and writing paraphernalia. The furniture selected should be small in scale, simple in line, gay in color, and trifling in cost. Any piece that carries with it the conviction of its real intrinsic worth is inappropriate.

We all have a sense of the fitness of certain colors, ornaments and fabrics for certain ages. It is this sense that dictates crisp ribbons, tub frocks, and fresh flowers for the personal adornment of girls, in preference to satins, laces and

jewels, and the same unwritten rule holds in the choice of furnishings for their room.

If the room is to have real human interest, it must be considered as relative to the little occupant rather than to its geographical location. That the window faces north, and so the room requires warm colors, or faces west, and so requires cool colors, is a correct axiom—it is one that the professional decorator makes without challenge. But mothers who have cultivated a sense of the artistic, and cannot uncouple it from the applica-

(Continued on page 68)

Christmas Is Coming

AN eternal verity needs no apology. Christmas certainly is coming, with a thousand gaieties—and gifts!

Gifts, is it? Before the first hint of snow we were hard at work anticipating the demand for them. In fact, for good things come slowly, it is many warm months since we busily set about accumulating the rich store of wonders which should make HOUSE & GARDEN guide, philosopher and friend to the Christmas giver. From our earliest search for the elusive article which names economy among its charms, to the discovery of the latest just-photographed-in-time novelty, our best endeavors have been spent in garnering a royal array, chosen for every taste and every purse.

The Christmas Gifts Number

will open its treasures to an expectant world at the exactly correct psychological moment; when, your Thanksgiving dinner digested, you know that you at last must settle down to the real business of the season—and buy those presents!

Of course, you're looking—all of us are—for the unique gift, the individual and exclusive and personalized gift. Just as you're looking for the unusual and the distinctive in your house and surroundings.

A small investment of \$3 for a yearly subscription (twelve exceptional numbers) may save you \$300, or even \$3,000 or more.

Because of HOUSE & GARDEN's many valuable suggestions on building, which are practical; on gardening, which please, and on decorating and furnishing, which harmonize and make your home more attractive—you cannot well afford to be without this useful guide.

Special Introductory Offer

If you prefer, you may take advantage of our trial subscription offer (to new subscribers) for the next six intensely interesting and useful issues, at the special introductory price of \$1.

Let your subscription start with the December number (The Christmas Gifts Number). It is not necessary even to write a letter. If you choose, you may use the coupon. It is easier, quicker and more convenient.

Send the Coupon Today
Read "Playing Santa Claus" opposite column

Introductory Coupon Offer

House & Garden, 440 Fourth Avenue, New York
As per your introductory offer, please send me the next five numbers of **House & Garden**, beginning with December Number (The Christmas Gifts Number). On receipt of bill I will remit trial subscription price of \$1. (Regular subscription, \$3.) Or I enclose herewith \$1, for which send me the next six numbers, beginning with November.

Name.....
(Please write name and address very plainly.)
Address.....
City & State.....
S. H. & G. 11-16

OUR readers are urged to study and use this index as a buying guide. You will find each advertiser offers a product of quality, dependability and value—that your wants, at all times, will receive prompt and courteous attention. If there are any other subjects in which you are interested and you do not find them listed below—do not hesitate to ask us. Whatever information you may desire about the home, whether it concerns your plans of building, decorating the interior, or the making of a garden—in fact—all indoors and out—we will gladly supply.

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HOUSE & GARDEN, 440 Fourth Avenue, New York

Playing Santa Claus

ALL of us sooner or later reach the stage of realizing that it is time to stop giving the six-year-old nephew a rattle; that holly-boxes of candy, however saccharinely significant, may come in time to pall on the imaginative recipient; and that the kindly administered check, aside from its autographical value, lacks the always desirable "personal touch."

Sooner or later, we say, all of us, like the tired shop-girl and the lady-president of the Consumers' League, wake up to the fact that Christmas is no joke at all, but a real, stark, unescapable problem.

First Aid to the Giver

Having suffered ourselves, we learn to sympathize with others. With you in mind, we have made out a list of Christmas gifts, pleasing and alphabetical. Some of these gifts may be unusual, but all of them are acceptable. (Provided you use discrimination. Of course, the smoking-stand isn't for mother, and andirons won't do for the baby.)

The real point is that this coupon list is practical—earns its keep as the advertisement says. All you have to do is select the items in which you are interested and which will make you a welcome figure on Christmas morning, and mail the coupon to the HOUSE & GARDEN Information Service. We shall be very glad to send you names of the places which supply the articles, to put you in touch with them, and to see that you receive any catalogs or leaflets they may have.

Send the Coupon

You may enclose the coupon in an envelope or paste it on a postal; or if you prefer you may write a special letter.

Of course, you simply can't believe that it is time to think of Christmas shopping; but anticipate that horrible dilemma on December 24th and mail the coupon now.

Send the Coupon Today
Read "Christmas Is Coming" opposite column

Free Information Coupon

House & Garden, 440 Fourth Avenue, New York
I would like to know more about the subjects checked below or those outlined in the letter attached. Please send me names of dealers in these articles and arrange for me to receive their illustrative matter.

...Andirons	...Sewing-Machines	...Phonographs
...Aquariums	...Chairs	...Pictorial
...Bowls	...Garden-baskets	...Porcelain
...Stands	...Benches	...Pottery
...Ash-trays	...Books	...Silverware
...Bath-stools	...Novelty	...Smoking-stands
...Bird-baths	...Glasses	...Statuary
...Bird-houses	...Lanterns	...Sun-dials
...Books	...Toys	...Tables
...Book-ends	...Traveling-bags	...Tea-caddies
...Brass	...Cases	...Tea-trays
...Bulbs	...Chests	...Thermos-bottles
...Candlesticks	...Clocks	...Toasting forks
...Cedar Chests	...Copper	...Tool-boxes
...Chairs	...Desk-sets	...Toys
...Children's Furniture	...Lamp-shades	...Traveling-bags
...Clocks	...Mirrors	...Trays
...Copper	...Novelty	...Trieves
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...Percolators	...Woods	...Writing-cases
	...Paper-weights	

Name.....
Address.....
I. H. & G. 11-16



Historic Furniture Of the XVII and XVIII Centuries

This interesting Jacobean Oak Refectory Table is illustrative of the many unusual pieces in the notable collection of rare antiques, facsimiles and hand-made replicas on view in our Division of Furniture and Decoration.

The extraordinary diversity of the exhibit, which provides for all the rooms of the modern house, permits a selection admirably adapted to decorative requirements of either simple or pretentious character.

W. & J. SLOANE

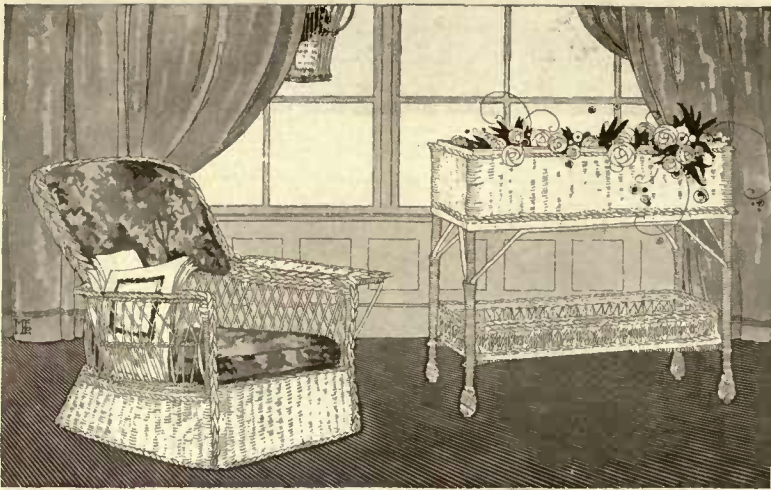
Interior Decorators

Furniture Makers

Floor Coverings & Fabrics

Fifth Avenue and Forty-Seventh Street

New York



THIS COULD BE A CORNER IN YOUR HOME

—If you used Minnet Willow Furniture, the smart furniture which has done more than its share to bring woven furniture of all kinds in vogue among modern home owners. Minnet Willow Furniture is distinctly a furniture of the better kind. It is woven entirely of imported willow and specially made for the inside of the home. Call or send for our interesting catalog.

Just as Comfortable as it Looks—

Is the Old Chester lounging chair illustrated at the left. The height of the seat from the floor is 10". The seat is 26" deep. Back 27" high from the seat. Price \$12.00 natural and \$14.00 stained. Seat cushion of imported cretonne or solid color repp, \$3.50. Back cushion of above materials, \$3.00.

This Self Watering Plant Stand

Will insure your success with plants in the home. Special metal lining and self watering system that prevents dripping and requires a minimum of care. Width 12", height 30". Depth of metal lining is 10". In natural color willow \$13.50 and stained any color, \$15.00.

**Minnet
& Co**

Makers of High Grade Willow Furniture
362 Lexington Avenue
Bet. 40th and 41st Streets
NEW YORK

Farr's New French Lilacs Grown on Their Own Roots

Lilac-time is spring-time at its best. Everyone loves the Lilac, but only a few have seen the wonderful creations of Lemoine, with their immense clusters of double and single flowers more than twice the size of the older kind, and with colors that range from soft shades of pink, mauve, azure blue to the darkest violet, purple and maroon.

Combine with these, the beautiful new forms of Philadelphia Virginal and Conquete, and the splendid new Deutzia crenata magnifica, and the drooping dwarf form; in front of these plant Daffodils, Primroses, Irises, etc., and you can have a wonderful "spring garden" if you plant now; if you delay until spring you will have to wait another whole year for bloom. Lilacs start to grow early, so that fall planting is always best. In my book

Farr's Hardy Plant Specialties

You can find out all about them. This is a book of nearly a hundred pages, with several illustrations in natural colors. Mailed free on request.

BERTRAND H. FARR—WYOMISSING NURSERIES CO.

106 GARFIELD AVENUE
WYOMISSING, PENNSYLVANIA

P. S. If you are interested in great heavy specimen Tree Peonies, 10 to 15 years old, write me for particulars about the wonderful Brochet collection, Chateaufort, France, which I have just purchased in its entirety.

Living With Good Sculpture

(Continued from page 23)

position and order 'Pittsburgh Enlightening the World,' have been quick to see the possibilities of this new remunerative market. You can run downtown, any day, and purchase a Saint-Gaudens masterpiece reduced instrumentally. You can purchase a Dallin masterpiece reduced by Dallin's own hands. There are shops where you cannot go wrong, as the dealer furnishes nothing but first-rate productions by first-rate men. Puzzle: To find those shops. Answer: Keep away from department-stores.

Of course, one may whip out one's jackknife, scratch an ungodly goddess, and discover what she is made of, though salesmen object, as a rule, and, with universal military training so near that we can almost see the whites of its eyes, this is not a safe habit to form. Moreover, one may get nicely fleeced even if the bronze turns out more than skin-deep, for a lot depends on the patina—that is to say, the acid complexion-wash always bestowed upon indoor bronzes. That gives them their color; you might almost say their texture. Straight from the foundry, a bronze has a harsh, raw glisten. It remains to tone that down. Weather will do it. Sufficient weather will contribute a green patina romantically suggestive of age. Indoors, however, a bronze owes half its charm to the artificially developed surface, and department-stores possess the secret of marketing quite the vilest patinas known to unhappy science.

Also of marketing enamel-ware-looking marbles of the Powers school, not only mediocre in effect, but chill. Dallin jeers at all that. No wonder! The great technical advance modern sculpture has made is in the intelligent, sympathetic, interpretative treatment of surfaces. The Powers school know nothing of that. They give flesh, hair and draperies the same finish. The result is a staring surface with keen outlines and no atmosphere—exactly the result that seems atrociously out of place indoors. No matter where you stand the icy image, it is out of key with the room. If you end by relegating it to the garden, it is out of key there.



A charming wax head of a child "Fine" would fit in perfectly on a desk or table. It was executed by George Conlon

But do marbles belong in gardens? Are they not too fragile to resist our American climate? Dallin wound up his chat with me by divulging a trick, and the mysterious air he had, as he divulged it, reminded me somewhat of Mr. Dooley's disclosure, "Have ye heard the devilish ingenuity young Harrigan implied t' break out iv jail? He wint over th' wall." With equal cunning, you are to box up the marbles in winter—that is, provided that they are worth the lumber. To make sure that they are, apply to a reputable art-dealer.

Furniture and Its Architectural Background

(Continued from page 35)

is necessary if one is going to furnish successfully with a more or less miscellaneous collection of objects, which is a perfectly admissible thing to do and opens up a wide range of possibilities stimulating both ingenuity and good taste in adjusting the pieces to their setting. It is, of course, vitally necessary to know the dominant architectural modes, and if that knowledge can partake somewhat of an historical character, so much the better. It is likewise vitally necessary to know thoroughly the several period styles in furniture. Then it will be possible to adapt and combine understandingly, when one knows the nature of the units with which he is working, with some assurance of a successful outcome to his efforts.

THE MASTER EXAMPLES

In dealing with both architecture and furniture, one must go back and study the best achievements of the old architects and cabinet makers for inspiration and then make adaptations as needs require: It is futile to study the newer work for ideas. Neither in the realm of architecture nor in the realm of fur-

niture has any wholly new form been evolved independently of the old prototypes, that is to say, any new form that is really meritorious. Another reason for knowing thoroughly the old work in the manifestations of its several strongly distinctive styles is that it must needs be disastrous to the result to attempt combinations without knowing the nature of the elements being combined. And it is impossible to learn the nature of those component elements from contemplating the finished combination just at it would be utterly impossible for a person who did not know the nature and properties of either peaches or sugar to learn the properties and nature of one or the other by examining the contents of a jar of peach jam.

Keeping clearly in mind, then, the nature of an Adam architectural background or of a more austere background in whose composition Adam principles play a dominant part, and keeping also in mind the requirements for correspondence between the furniture and its background in (1) point of contour and proportion, (2) in point of design

(Continued on page 56)



IN sleeping rooms, dressing rooms, bath rooms and entrance halls, a Morgan Mirror Door gives you the convenience of a full length mirror, occupies no extra space and costs little if any more than an ordinary door.

MORGAN MIRROR DOORS

may be had in a wide range of designs

Suggestions for Beautifying the Present or Prospective Home

We have just issued a new 32-page booklet, "Adding Distinction to the Home." It is copiously illustrated and shows what charming results can be attained at small expense by replacing ordinary doors with French, Mirror or Front Doors. A mine of suggestions for all who expect to build or improve their present home. Sent free on request.

"The Door Beautiful," Our 50-page illustrated design book, is intended especially for the prospective home-builder. Every page is replete with suggestions on doors, interior trim, and interior decoration. If you are planning to build be sure to get this booklet. There is no charge to prospective builders.

Look for the name Morgan on top rail

Morgan Sash & Door Company, Dept. A-29 CHICAGO

Morgan Company, 6 East 39th Street, New York
Morgan Company, Oshkosh, Wis.
Morgan Millwork Co., Baltimore
Morgan Sash & Door Company, Detroit, Mich.
Exhibits of finished Morgan Model Doors in all principal cities



Residence of Thomas H. Kerr, White Plains, N. Y.
Albro & Lindeberg, Architects, New York

The Outside Charm of a Home

Some home builders sacrifice the charm of an artistic exterior in order to have comfort within. It is usually a question of economy. But the notion is wrong. Build of concrete and finish it with Bay State Coating, for beauty, permanence and economy. The original

Bay State Brick & Cement Coating

weatherproofs and gives concrete or stucco a lasting artistic effect in white or tint. "Bay State" has been proved by architects and home builders everywhere. It is for all kinds of buildings—for interiors, too.

WADSWORTH, HOWLAND & CO., Inc.
Paint and Varnish Makers Boston, Mass.

On cement floors Bay State Aratex is dustproof, waterproof and wearproof

Ask for booklet 2. It will interest you. It's free.



OUTING



Remember please—

to add OUTING to your list of magazines. It is the outdoor authority. It has been so recognized for more than thirty-four years.

Editorially it is as broad as the great outdoors. It is the monthly voice of all the sports that are so large a part of our national life.

Twelve months of OUTING to you means nearly 2000 pages of outdoor reading and expert advice and more than 1000 "crackling" outdoor illustrations all beautifully printed.

A subscription to OUTING is \$3.00 a year. When added or combined with other magazines the price is \$2.50.

Your order for OUTING, by the way, may be given to any reliable publisher, newsdealer, or magazine agent, or simply address OUTING—New York.

A Warmer Home in Winter A Cleaner Home in Summer

Chamberlin Metal Weather Strip is an interlocking device that protects your home at the most exposed points—the windows and doors. It prevents draughts, saves money in coal bills, excludes dust, smoke, soot and noise.

Glance at the illustration. No crevice to let the cold air in or the warm air out. Chamberlin saves 20% to 40% in fuel cost. Moreover, Chamberlin assures an evenly heated home.

Chamberlin Equipment is made, installed and guaranteed for ten years by the Chamberlin Metal Weather Strip Co.

Write for a List of Your Neighbors who have their windows equipped with Chamberlin.

Chamberlin is applied to windows, doors, casement windows, transoms and French windows, in new or old homes.

Architects will always approve of Chamberlin

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Residence of C. C. Bow, Canton, Ohio.

Save Continued Roofing and Painting Expense

OUR Book of "CREO-DIPT" Homes shows a selection of homes out of thousands that are to-day covered with "CREO-DIPT" Stained Shingles. Whether you build, or remodel, or put on a new roof and side walls, be sure you investigate the economical and artistic values of



"CREO-DIPT" STAINED SHINGLES

17 Grades
16-18-24-Inch
30 Different Colors

THEY come in bundles ready to lay without waste.

We use only selected cedar shingles and preserve them in creosote and stain any color desired. No wedge shaped shingles—no waste. Best earth pigments—no aniline dyes. Save expense, time, and muss of staining on the job. Our special process preserves them against curling up, rotting out or pulling off in wind and storm.

Write today for colors on wood and Book of "CREO-DIPT" Homes. Names of architect and lumber dealer appreciated.

Standard Stained Shingle Co.

1012 Oliver St. No. Tonawanda, N. Y.

(Shipments Prompt)

Branch Factory in Chicago for Western Trade

Furniture and Its Architectural Background

(Continued from page 54)

and proportion in decorative detail, and (3) in point of contrasting or analogous harmony of color, let us note several sorts of furniture, that may be appropriately used, other than the furniture of a type that was created for the surroundings.

LINE AND COLOR

To begin with, there are many interesting pieces of Louis Quatorze furniture that are quite as rectilinear as anything ever designed by Sheraton in his most severe mood. The proportions are slender and refined so that the first point of correspondence eligibility is covered. Such a piece, for instance, might be an armoire or a tall falling front secretary. Although the decorative design applied to the embellishment of the surface of such a piece of furniture would, in all likelihood, differ widely from the representative Adam types, nevertheless, the proportion of the parts of the decoration to the extent of surface covered and the distribution of the motifs would sufficiently fill the requirements of correspondence to produce an agreeable result. As to the requirements on the score of color suitability, the harmonious blending of tones on a piece of cabinet work of this description would render it pleasant in almost any environment.

One thing, however, should always be kept in mind in dealing with color in an Adam interior or in any room whose architecture is manifestly of Adam inspiration, no matter how much modified. Delicacy of contour and delicacy of pattern in decorative design are two distinguishing characteristics of the architectural work of the Adam period, and these two qualities ill assort with strong, insistent, heavy, blatant patches of strong color. To the refinement and delicacy of the decorative design of Adam architecture and Adam furniture "may, in great measure, be attributed the fashion for paler, less insistent colors than had previously been in use. It was not because Englishmen had lost their color sense or their love of color. It was merely because it was so obvious that strong, vigorous hues would have been incongruous with the extremely delicate patterns employed. Not only would they have been incongruous, but the effect of the design would have been wholly blotted out. The light arabesques of Adam-designed fabrics, for example, would have been killed by an intense Empire green background. It was all a question of the relation between color and design in the same piece. Attenuated design required mild color."

Many another piece of Louis Quatorze furniture besides such an armoire as has been mentioned might well find a suitable place in a room with an Adamesque architectural background. Even in closer correspondence with late Georgian architectural principles would be some of the furniture produced in France during the reign of Louis Seize. A great deal of the Louis Seize furniture, indeed, shows points of close correspondence with late Georgian ideals in all the particulars of contour, decorative detail and color.

ENTER THE CLASSIC REVIVAL

The period of the so-called Classic Revival in architecture followed the period that was dominated by the ideals and principles for whose practical and tangible expression we must thank the Brothers Adam. The style was interpreted in America by such men as Charles Bulfinch,

Latrobe, McComb, Thomas Jefferson and others of comparable ability who gave us the dignified and impressive buildings erected in the last few years of the 18th Century and during the first two or three decades of the 19th. Classic motifs of decoration, as in the Adam style, were freely used, but there was this noticeable difference: As the period progressed, the proportions of architectural members in the Classic Revival style became more and more robust and the proportions of the decorative detail employed were made correspondingly heavier until all Adam attenuation had vanished.

No better example of this could be adduced than a comparison between the Adam and the Classic Revival treatments of the anthemion or honeysuckle motif. With the note of heaviness in architecture, it was not surprising that the design of the contemporary Empire furniture showed the same tendency to heaviness. With heavy proportions in furniture it was possible to use heavier colors, and consequently we find the strong Empire reds and greens for upholstery and hangings which served as a foil for elaborate gold embellishment. The only really graceful and slender furniture made during this period, the only furniture that perpetuated the old tradition of refinement and grace, was designed by Duncan Phyfe, of New York, who has been styled the American Sheraton, or by cabinet makers who took their cue from him.

ITALIAN CORRESPONDENCE

Looking farther afield, one might readily find not a few pieces of Italian furniture of 18th Century make that would sufficiently comply with the required points of correspondence to render them acceptable elements of a mixed composition with a late Georgian architectural background. Of course, the more florid pieces would naturally be avoided, and it would also be consistent to show some leaning towards the less aggressively painted pieces. Even Spain, although we are apt to associate Spanish furniture with designs more or less baroque in character, can contribute pieces that would be suitable in a late Georgian interior. There are some exquisite 17th and 18th Century field desks and cabinets in which there is either a minimum of baroque influence traceable or else none at all. These could be used with perfect propriety and would, in most respects, meet the necessary points of correspondence.

While the late Georgian architectural backgrounds demanded some refinement of line and a general rectilinear quality in the furniture, Classic Revival backgrounds were much less exacting. Since much of the furniture was designed in imitation of Greek and Roman architectural fronts, or even after the lines of Egyptian buildings, it was massive and heavy. Curved lines, too, had been finding their way back into the contour of many pieces, and circular objects such as girandoles were of frequent occurrence. Furthermore, baroque scrolls as supports for consoles, pedestal tables and the like were gaining popularity. Through this composite element in architecture and the contemporary furniture especially germane to it an opportunity is opened for using, with a Classic Revival background, the early 18th Century mahogany and walnut pieces or almost any of the 18th Century Continental productions save, perhaps, the Louis Quinze and Louis Seize modes.

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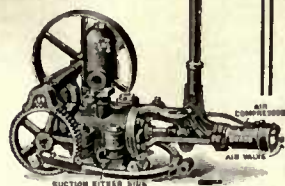
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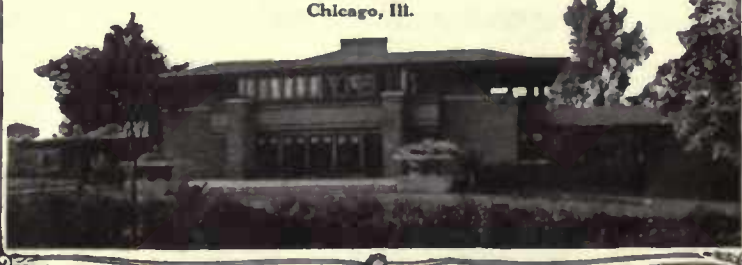
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The Kitchen as a Pleasant Place

(Continued from page 33)

ful if there is anything better for the kitchen wall than the right mixture of pure white lead and linseed oil, tinted by the pigment needed to produce the desired tone.

THE DURABILITY OF TILING

For resistance to dirt, for ornamental applications, for durability and everything else claimed for tiling on the floor, tile has equal claims for admission to the wall, either for wainscoting only, or for the entire surface all the way to the ceiling.

When on the wall it costs about ten cents a square foot, and the glazed variety is invariably used. If used for wainscoting only, the proper height of the tiling is 5½', above which limit there is little likelihood of spattering from sink, stove or table. In some cases the tiling has not only been extended to the ceiling, but has even been used for the ceiling itself; but to most of us this will seem like an unnecessary expense, for a well painted ceiling would seem to answer all purposes.

The Latest and Smartest Dog of Fashion

(Continued from page 42)

small enough to go to earth might bolt a fox, still he could not reasonably be expected to drive a cornered badger into the open. Underground, the badger, when hard pressed, will dig away for dear life, stopping now and then to drive off the dog, but working with the object of evading the men who are digging him out of his den. The Captain determined, therefore, to breed a terrier as small as would be consistent with the courage and strength necessary to keep

the badger from digging away. Small size and great activity would be an advantage in holding this quarry at bay. It would, moreover, require the highest courage and an obstinate spirit to keep the badger busy until the men could dig him out. It is easy to imagine that a short legged dog, sound and quick, armed with a long, punishing jaw of strong teeth and protected by a thick, wiry coat would do this work best. That the Sealyham succeeded is no surprise.

Making the Farming Business Pay

(Continued from page 43)

watch during a single storm the destruction of a tenth of the soil within a radius of fifty yards from where you stand, or you may trace the destruction of acres in a rolling field. Under ordinary conditions the danger of erosion is very much greater on hillsides than on gently rolling or level land. When the slope is doubled the rate of flow of water becomes four times as great as before, while the amount of soil carried away may be eight times as much.

"The cumulative tendency of erosion may be stopped by proper crop rotation. A good stand of clover will not only enrich the ground but

check the run-off of surface water and increase the absorptive power of the soil after it is plowed under. While crop rotation has long been recognized as an effective way of counteracting the exhaustion of plant foods, its importance in the prevention of erosion is as yet too little appreciated."

We decided some better way must be found to keep the land we have, and, at the same time give proper cultivation to the young trees. Attention was next given to cover-crops and intercropping; the results of our experiments will be told next month.

(To be concluded)

What a Hotbed Will Do

(Continued from page 25)

hotbed you will have enough in a year to fill three times that space. To have the long-stemmed large violets, the plants should be set apart each way and given hill culture, the runners being transplanted into a new bed after the blossoming time has passed.

THE BEST LOCATION

The hotbed should be placed in a well-drained spot facing the south and convenient to the house. It is neither expensive, difficult to make, nor hard to manage, though, like everything else worth while, some trouble is necessary to insure success. To make one 6' x 6', which is the usual size, a pit should be dug 8' or 9' square and 2' or 2½' deep. A frame 6' x 6' made of 2" plank, is placed in the center of the pit, the back of the frame made to stand 18" above the surface of the ground, the front 6" lower, which gives the right slant for water to run off and permits sunshine to reach all parts of the bed. The pit is then filled in to the surface of the ground with stable manure containing a great deal of straw or litter. The manure should be well packed down by tramping, the litter making it springy as it is trodden upon. The dug space around the hotbed is also filled in with manure rather than dirt. Good, rich garden soil is then spread over the manure

in the enclosed space, the sash put on and the bed allowed to heat. At first the temperature will be too high to plant the seeds, but in three days' time it will be safe to put them in.

The cost of a hotbed this size will be about \$6. Lumber for the frame will come to about \$2.50, and a man can make the entire hotbed, exclusive of the sash, in less than half a day. The sash is the most expensive item. They can be bought glazed and painted for about \$2 each. There are dealers in such supplies, however, who sell the unglazed, unpainted sash for 80 cents each, the glass in boxes of 150 panes, enough for three sashes, for \$1.50. It is cheaper to buy these, if you don't object to fitting in the glass and painting the frame yourself. To pay a man to do it brings the expense up to almost the cost of the ordinary completed sash.

GENERAL MANAGEMENT

The time to plant a hotbed varies according to climate and the season. In the latitude of New Jersey the last half of February or the first part of March would be the best time.

Success with a hotbed means that it must be given systematic care. On warm days it must be aired for a few hours, by raising the sash 1" or so on the side away from the wind, covering it again at least one hour before the sun leaves it.



Residence of W. J. Palmer, Buffalo, N. Y.—V. G. Orr, Architect

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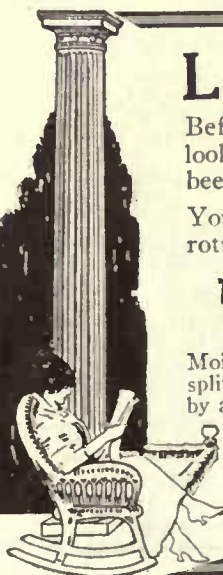
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Information Service, House & Garden 440—4th Ave., New York City

What of Your Trees' Health?

(Continued from page 31)

across others and rubbed them, should be removed entirely; cut back just as close as possible, which will usually necessitate a slanting cut parallel with the parent branch or limb. Any growth which threatens the symmetry of the tree by outstripping its neighbors may be shortened back, unless it is a tree of such character that picturesque, uneven shape is desired. All cuts should be made clean with a sharp knife or shears, and if the branches are any size, 1" or more in diameter, paint them over with coal-tar.

Another cause of failure in tree planting is the poor selection of varieties for the conditions present. Exposure, drainage, soil, climate, etc., should all be considered before you send your check to the nurseryman. Where you are in doubt, write him for all the information you can. One thing which practically all trees must have, however, is fairly good drainage; look out for that.

Especially where a new house is being built, there are often trees already on the ground, many of which are generally cut down in the course of events. In many instances trees are thus lost which it would take years to replace, and which with a little trouble could have been saved.

SAVING NATURE'S PLANTINGS

In the first place, where trees have been allowed to grow up as they pleased in a wild condition they should be cleaned out, keeping only the few that give promise, and cutting all the others, as well as the brush, clean to the ground. Then those remaining should be pruned up clean to healthy, live branches. It will generally be necessary to go through a second time, to remove the least desirable and give room to the others to develop as they should.

It is often necessary to "grade," and trees which happen to be in the way are either sacrificed, injured, or killed outright by having the earth filled in about their trunks. There is a simple way of saving the trees under such circumstances. A "well" of brick or stone, sufficiently large to allow for future growth and still have a foot or two of radius to spare around the circumference of the trunk, is built up to the grade level, the top sloping in the same direction. The sides of the well at the bottom should not be cemented, so that any surplus of water which might collect in it may have a ready escape into the surrounding soil.

THE TREATMENT OF INJURIES

The whole life of a tree is centered in the two layers of bark—the outer or protecting coat, and the inner, living tissue. The "wood" is nothing more than layer upon layer of dead material which, like the skeletons of the coral insects, form the structure which we know and use. In these respects trees differ from other plants like flowers and vegetables; and this accounts for the fact that a grand old tree, still apparently in the full flush of health and glory, may be found, when it finally crashes down, to be nothing but a hollow shell. Thus, too, when some ignorant person girdles it for a strip of its beautiful white bark, the lusty young



Courtesy American Forestry Co.

Its right side was nearly paralyzed by decay, but a careful operation with cement instead of stitches saved it

birch dies even though its wood may not have been touched.

Horses, deer and some other large animals, besides a number of the rodents, often work serious injury by eating and gnawing the bark. Where trouble of this sort is expected, it may be prevented by wire or iron guards; by seeing to it that no accumulation of grass or litter is allowed to surround the base of the trunks, where the smaller intruders can work unmolested and unsuspected; and by heaping earth up around the trunks in late fall to the height of 1' or so.

TREE OPERATIONS

Often, however, the damage is done without our having had any reason to anticipate it. In this case, with a stout, sharp knife cut the injured edges of the wound back to live, firm bark which has not "started" from the wood beneath it, and cut out any wood which may have been splintered or bruised. Then paint over the whole with coal-tar. The reason for so carefully cutting out any loose bark is that, beneath it in the moisture, shade and partial decay, germs of all kinds find ideal conditions for development. And by that same token, never let any well meaning but ignorant friend persuade you to put a bandage over a tree wound.

In nine cases out of ten rot holes are the result of formerly neglected prunings where, had the cut been coal-tarred over at the time, no rot germs or fungus spores could ever have found entrance. Broken limbs, woodpecker holes and neglected bark injuries are other sources. The treatment is much the same as that described above. Scrape and cut out in all directions right down to clean, hard, firm wood and bark. If the resultant cavity is large, it may be filled with cement (one part cement to two or three of sand) or even with concrete faced with cement. But paint over the wood first with coal-tar, and then tar over the surface to prevent the possibility of weather cracking. Fill out with the cement only as far as the level of the

(Continued on page 62)



Moon's Shrubbery Will Hide the Ugly Garage Your Neighbor Built

If judiciously chosen and arranged, Moons' Trees and Shrubs will hide unsightly views of any kind. Now is the time to plant. Send for catalog and learn about Moons' Nurseries, where Trees and Shrubs are grown and shipped with a care that minimizes transplanting losses and makes vigorous, thrifty, lawn plantings possible.

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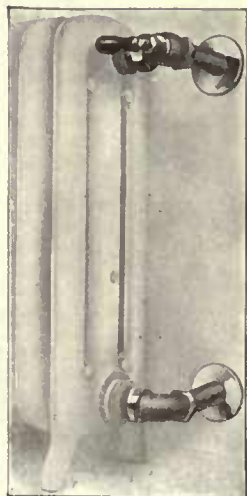
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What of Your Trees' Health?

(Continued from page 60)

wood, not of the bark, for the latter will do quite wonderful things in the way of closing in over the wound. A sort of skin-grafting can be performed by laying live young shoots of wood over the wound, parallel to each other, and grafting them into the bark at each end; but this is work for the tree doctor who thoroughly knows his profession.

Splits in the trunk or limbs are caused by wind or ice storms, lightning, old age and, in the case of fruit trees, by overbearing. The falling piece of trunk or limb should be propped up at once and tied temporarily with rope or wire—with bags or cloth forming a pad underneath—and if necessary be top-pruned to reduce the weight. The common method of putting an iron ring around each limb and fastening these together with an iron rod is objectionable because it is quite certain to injure the bark, and also to be too small for future growth. Putting a straight iron rod through both pieces, with a nut on each end, allows the limb to sway, thus working the holes larger, weakening the support given, and causing more or less injury to the outer surface of the bark. The proper way is to provide a short iron bolt for each limb, of such size and length that it can be driven tight into the hole bored through the limb for it, and put on a large washer and nut, countersunk to the level of the wood and tarred over so that the bark will have a chance to grow over and hide the bolt head. These two short pieces are connected by a shorter one, before being inserted. Any blacksmith can make the irons and thread the short ends in accordance with the measurements you give him.

PROTECTION FROM INSECTS

The insects which attack trees may be classified under three heads, distinguished by their methods of feeding. The "chewers" live on the foliage which, when they are allowed to develop in numbers, they devour ravenously; the "suckers" fasten themselves to trunk, limbs, fruit or

foliage and thrive on the juices which they absorb; and the "horers" attack the wood itself.

The first class includes the caterpillars, such as the tent caterpillar, browntail, tussock and gypsy moth larvæ, and other pests such as the elm beetle and rosebug. They are fought with internal poisons such as arsenate of lead and Paris green. Spraying is the proper method, and as a full grown tree requires the use of quite an extensive outfit to cover it thoroughly, the best plan for the owner of but a few trees is to hire a competent professional sprayer to do the work for him. All caterpillar nests should be cut out clean and burned at once, after saturating them with kerosene.

SUCKERS AND BORERS

The sucking insects include the San José, oyster and other scales, and plant lice, such as the birch louse and similar aphides. As poison cannot be injected into the juices of the tree, these pests must be fought with contact sprays which kill them by corrosion or suffocation, filling up the pores through which they breathe. Lime-sulphur wash, miscible oils, kerosene and soap emulsions, besides special market preparations, are used for this purpose. Winter is the best time to spray for the worst of these enemies, the San José scale, as stronger solutions can then be used.

The borers work in the wood of the tree, and are dangerous not so much for what they do themselves as for the opening they give to rot and disease germs. They include the maple borer, the pine tree borer, and the larvæ of the leopard moth. They can be located, usually, by the tiny pile of fine sawdust which they throw out, or, in the case of some trees, by the excrecence of gummy, sticky matter covering the entrance hole. The pine tree borer attacks the top shoot, which quickly turns brown and dies; the top should be cut off and burned to prevent his escape. The others can be suffocated with carbon bisulphide injected with a syringe.

Stucco Effects With Metal Lath

(Continued from page 30)

Whatever the finish, it will be of short duration unless the materials and workmanship are of the best, as many a stucco wall, from which the surface coating has fallen away, bears eloquent witness. There are few classes of building work where the honesty and competency of the workmen are more important.

The use of wood lath for exterior stucco is by no means advisable. Not only will the lath decay, but its alternate swelling and contraction, due to rain soaking through the stucco, will cause the latter to crack and fall off. In fact, the quality of wood lath now on the market is so inferior, and its saving in cost over metal lath is so slight, that even for interior plastering it presents little advantage for any but the cheapest grade of work.

From a standpoint of fire risk, also, the use of metal lath is a great step in advance. Obviously, the less wood one uses the less the risk from fire, particularly when the wood is in small sticks with rough surfaces that can catch every spark, and in places concealed from view. The extent of losses from fire in America, as compared with European countries, is undoubtedly due, in large measure, to our use of wood lath and furring, even more, perhaps, than to our fre-

quently employed frame construction.

And here a comparison must be made between metal lath and hollow tile, as a backing for stucco. From the standpoint of resistance to fire, it cannot be denied that the advantage is in favor of the latter, provided it is used as the material of a solid wall, and not as a veneer applied to frame construction. A wall of hollow tile or brick is undoubtedly a more permanent construction than one of wood, particularly at the present time, when framing timber is far from attaining the quality of former days.

So far, however, as cost is concerned, the advantage is decidedly in favor of lath. A frame wall, with metal lath and cement stucco, costs approximately from one-third to one-fourth less than an 8" hollow tile wall, with the same finish. Taking into consideration the other parts of the structure, however, the difference is less, the saving being generally from six to eight per cent. of the total cost of the building, varying according to the locality and the condition of the market. As compared with shingle, stucco on metal lath is only slightly more expensive, and far more permanent than the other can ever hope to be.

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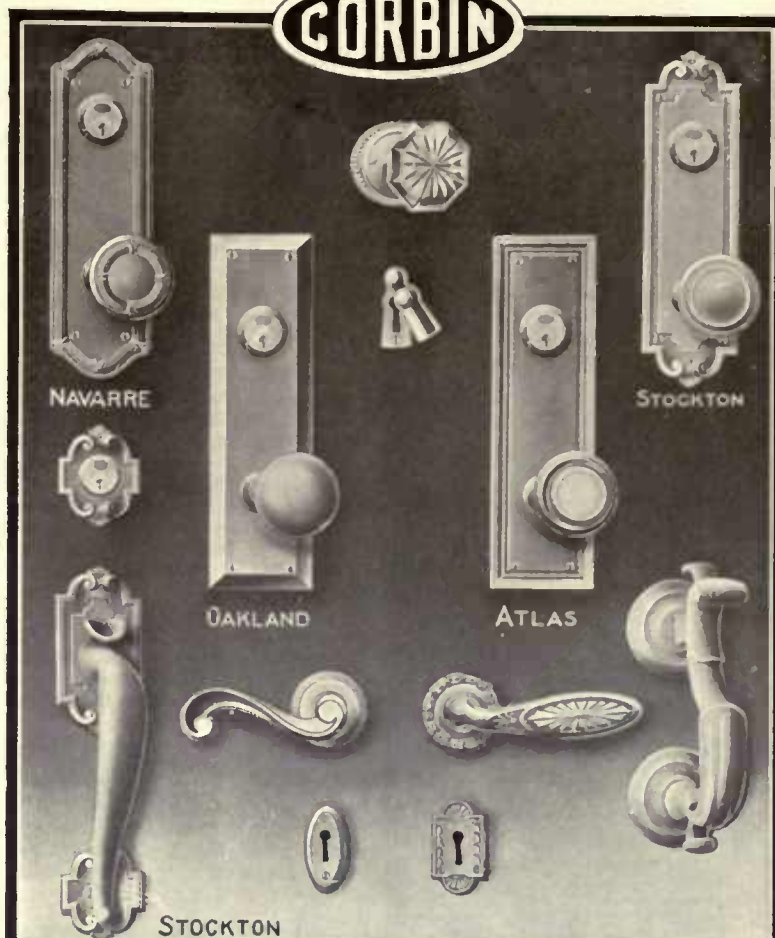
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Nov.

The Indoor Bulb Garden

(Continued from page 24)

The whole should be surrounded with stale, not fresh, coal ashes, sand or cocoanut fiber refuse. Apart from an occasional inspection, and watering if the soil appears to be getting dry, the bulbs are left alone until growth is well on the way and the pots filled with new white roots. The time for this to occur will naturally depend upon the earliness or otherwise of the varieties used. When the top growth is from 1" to 3" high and the soil nicely filled with roots, the bulbs are removed from the sand or ashes and gradually inured to light. By the time the tops are green they may be fully exposed in the window, where they will in due course develop their flowers. High temperatures, unless regulated by a professional gardener, ought not to be attempted, especially with tulips. An important point also to remember is that the bulbs, when growth is active (that is, when removed to the window), need plenty of water; failure to supply it results in what gardeners term "blind plants." Bulbs grown in soil in pots can, after flowering, be gradually ripened off, and subsequently be planted in the open border or special bed.

The method of growing bulbs in bowls of fiber is very simple, clean and pleasant. But the bulbs afterward are practically useless, and might as well be thrown away. The glazed bowls used for bulbs are without a drainage hole in the bottom, and those of a dull green color are the best, though blue and white china bowls look charming filled with miniature hyacinths of those colors. Ordinary cocoanut fiber refuse, with some charcoal chips added to it, is all that is necessary. It is safe, though not entirely necessary, to place

about a ½" layer of broken charcoal at the bottom of the bowl before putting in the fiber. The latter must be pleasantly moist—not sodden. The bulbs are placed fairly close together—about an inch between each two—and packed round with fiber, as advised with the soil for pots.

ANOTHER SCHEME

Instead, however, of plunging the bowls in sand or ashes, they may be stood in a dark cellar or airy cupboard, almost anywhere, in fact, where they can be kept dark and away from frost until top and root growth are active. But they must have moisture in the fiber, and this must be carefully watched. It is so easy to overwater in the early stages of their growth—there is little danger of this later on—yet the fiber must not on any account be allowed to become dry. When taken from the darkness the treatment of bulbs growing in fiber is similar to that advised for those in pots. Apart from tulips, hyacinths and daffodils, there are many other kinds of bulbs suitable for growing in pots and bowls, such, for instance, as snowdrops, crocuses and the dainty little scillas and chionodoxas; but the novice would do well to master first of all the hyacinths and desirable daffodils.

The beautiful Darwin tulips are charming when grown in pots or bowls, but they will not stand hard forcing and are scarcely suitable for the amateur to try.

Miniature hyacinths are charming little flowers and to most people much more pleasing than the large Dutch varieties. The spikes are small and the flowers more thinly disposed so that the stiffness often objected to in the larger kinds is eliminated.

How Much Land Is Enough?

(Continued from page 45)

sible for the owner to do, if the owner does not work every spare moment. That is, he can cut the grass, trim edges, keep everything in exquisite order and well groomed, including a few flowers—and that is all. If he fails in his one day, some week, away it all goes, looking down at the heels and neglected before his day comes around the next week. Nothing can get away from you so quickly as your dooryard.

A REGULAR GARDENER

What a place must return in actual cash value, in order to balance the overhead, is not easy to estimate save in particular cases. The services of a gardener the year around may run from \$40 to \$60 a month, and many gardeners get a good deal more than the latter sum. One man is calculated as equal to the care of five acres, in agriculture; he might not be equal to the care of a single acre if that acre is greatly diversified in its products, as an acre devoted exclusively to home making is apt to be. Of course, much depends upon the man, and his disposition and ability to do; but it is taken for granted that only a willing and capable man retains the position.

Under the usual circumstances of the home, one man should care for two or three acres, whereon all the family vegetables and fruits are grown. For a family of six, half an acre will provide all the vegetables needed throughout the year, excepting potatoes. One quarter of an acre will supply these last. Three bearing trees of apples, the same of

pears, peaches and plums, two or three of cherries, and thirty bushes of the small fruits, including currants and gooseberries, will furnish all the fruit for summer eating and preserving for winter. To these a quarter of an acre more may be allowed, though they will not all be planted together within that space. Space is conserved by border plantings of fruits, very often.

Add to the one acre thus required as much as you wish for the house grounds—quarter or half an acre is enough to ensure pleasant lawn spaces, and shrubs and flowers on a modest scale—and the total amount of land needed is an acre and a half. If chickens are to be added to the ménage, allow a half acre more—and two acres is arrived at as the amount required to support the office of general man on full time.

One man can keep a place of two acres, allotted as here suggested, in most perfect order, or else he is not the man for the job. He will be busy from the time he begins in the morning until he stops at night; and he must have his work so laid out that not a movement nor a minute is lost. But if it is so systematized, there is absolutely no reason why anything should be neglected at any time. I will not admit, however, that this same man should be expected to care for flowers to any extent; the flower garden on this particular kind of place, employing only one man, must depend upon the owner, or some member of the family, for its daily care. To plant, cultivate, tend, spray and gather the vegetables and fruits



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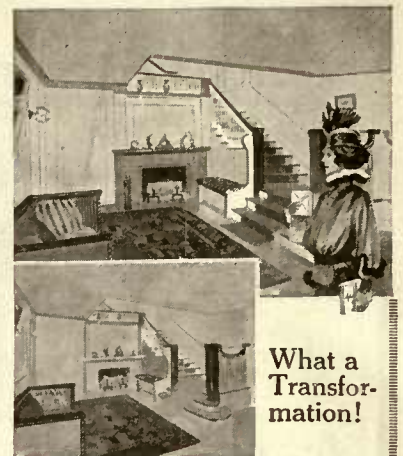
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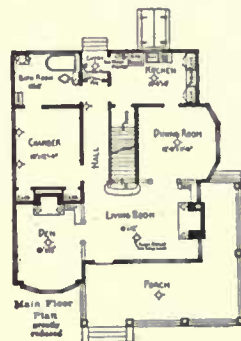


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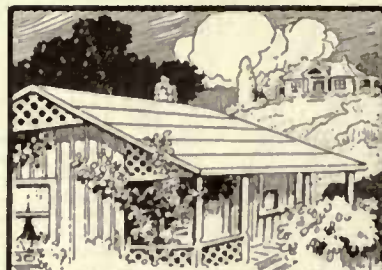
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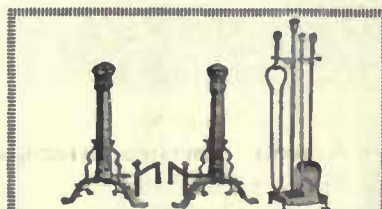
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How Much Land Is Enough?

(Continued from page 64)

and to keep lawns in trim condition and edges perfect, is an exacting task, and one that leaves no time for the equally exacting work with flowers.

If the wage of one man for nine months does not amount to more than the family expenditure for vegetables and fruits in a year, a place of two acres is more than an even break as a home. For in addition to having a rich abundance of vegetables that are never offered in the market, one may have them fresh and young and tender at all times, a great advantage over anything that even the choicest market can furnish. The added asset of chickens will actually bring a place of this size into the money making class, in a modest way. The profits will not be great, and they will be represented by savings; but the savings will be so appreciable, if a flock of perhaps thirty is kept, that the living expenses are materially reduced.

WHAT IT ALL COMES TO

To sum up, it all works out something like this: for the man who does not intend devoting all his time to his garden and grounds, the most that he can handle to advantage, economically and efficiently, is the two acres above referred to, unless he is prepared to spend a lot of money and is not looking for strict value received. The least that will hold his house is the other extreme of the proposition for this same man. The most extravagant home for him is the non-productive place of anywhere from one to two acres; the place devoted entirely to ornamental gardening, which will require the entire time of one man quite as surely as will the productive garden. Between the least land possible and these two acres there is a gradually ascending scale of cost, with no assets to balance it—or practically no assets. For unless a vegetable garden will produce everything used, its value as an economic factor is reduced to almost zero.

The amount of land that is enough for you, therefore, must be determined finally by the kind of person you are; but until you know the kind

of person you are, delay your purchase, unless you are willing to buy and sell and buy again. If your heart yearns only for beauty, and your pocketbook will permit, have as much as you want; but do not be surprised at a monstrous "overhead," running on like the brook although your land is long since paid for and improvements made. If you are the sort of person who craves beauty and utility, get two acres, plan for the high priced man who can handle it, hire him, watch him—and it is a fairly safe bet that you will be happy.

KNOW THYSELF

If you are the sort of person who hates to be bothered, and likes to play out of office hours, get the least amount of land that you can get to accommodate the house which your family requires. Then there will be nothing but lawn and perhaps a hedge to think about; and any handy day-by-day gardener will take care of these for you. If you are the betwixt and between sort of person, who means to do some gardening, who must conserve resources, who likes flowers and fresh vegetables, who believes that a very little labor will assure both providing he can only get a place where a real garden is possible, be very, very careful what you do! You are the person whom it is not safe to trust alone. The first thing you know, you will have bought too much; and then your troubles will begin. You are the man, above all others, to whom I am talking; for you are the man who enthuses, who overrates his ability to do work himself "early in the morning" and "after hours, at night." You are the man who is going to assume tasks far beyond his time, if not strength—tasks that will make your life a drive from spring to autumn.

Count the cost in a single year, to your own self and energy and spirit, or to your family budget; and if economy is any object, buy either as little as you can do with, or else the minimum amount which I have tried to show you will "pay," using the word in its broadest sense.

Your All-Year Garden

(Continued from page 50)

is not too severe—may be most easily kept and blanched by "trenching." In a well drained position dig out a narrow trench 1' or so in width, with straight sides and deep enough to take the celery, roots and all, standing upright so that only the tips of the leaves are left above ground. If the soil is of such a nature that it cannot be dug into in this way, wide boards can be put in to hold the sides. When ready to store, take up the plants, roots and all, and pack them in closely, upright. Do not handle them if wet, but if the soil is very dry it is a good plan to soak it thoroughly before taking the plants up. The roots should be moist, but the stalks and leaves dry.

Before there is cold weather severe enough to freeze the tops, protect them with old boards or a mulch of leaves or straw. As the weather gets still colder, this can be covered over with soil to a depth of several inches, the celery being taken out as required.

STORING VEGETABLES OUTSIDE

The surplus of root vegetables and cabbage, for which there is no room in the cellar, can be taken care of, except in localities where the winters are extremely severe, by storing them in a pit or trench. This method has the disadvantage of their not being available through the winter months, but for spring use they will be in

better condition than if they had been kept in the cellar all winter.

Pick out a dry, well drained spot and dig a circular pit several feet deep and large enough to hold potatoes and roots, such as beets, carrots, parsnips, oyster plants and turnips, and as much good hard cabbage as you wish to store. A flooring of clean straw or of boards may be made for the cabbage. All of these things stored should be firm and free from all bad spots or bruises, and perfectly dry when they are put away. After packing they may be covered with straw or boards, leaving a ventilating shaft (made of four 6" or 8" boards nailed together at the edges) up through the middle. At first throw on over the covering just enough soil to hold it in place. As freezing weather arrives throw on more soil until there is a layer several inches thick. Over this put another layer of straw or leaves 6" or so deep, and on top of this another layer of soil. The roof of the pit should be rounded up sufficiently to shed any rain or melting snow. If it is desired to keep the vegetables stored until late in the spring, the pit should be made on the north side of a fence or building where it will be shaded from the sun. During very cold weather the ventilator can be stuffed with a couple of old bags or something similar to keep out the cold.

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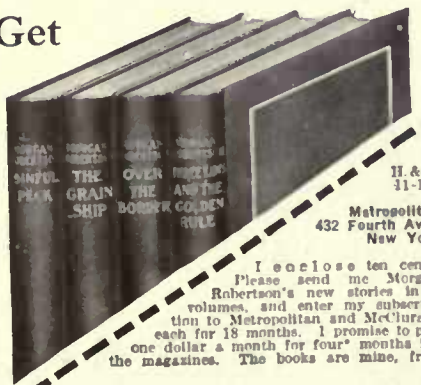
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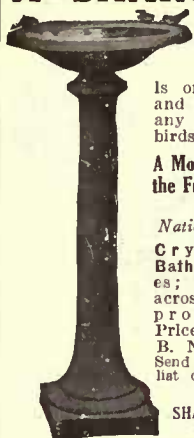
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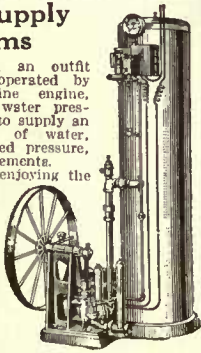
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A Young Girl's Room

(Continued from page 51)

tion that they make of it to their own families, think not so much of the requirements of the room, but of the requirements of the child. Is she fair, of exquisite, delicate coloring? Then, let the color scheme be high in scale, none the less pure for being light. Is she a brunette, of the rather Oriental type? Then let us surround her with deep, rich tones. This, I know, is flying in the face of set formulas; but, from the mother's point of view, it is the right order of procedure. The girl must be the primary consideration. The room is successful only according to the contributory part it plays as her own fine background.

Often it happens that a very pretty room can be made out of a seemingly hopeless lot of things that happen to be on hand. Such a room is shown in two views. Very few new things were bought for its redecoration, but all of the old ones were completely transformed. The material that had to be worked with was a heterogeneous jumble. There were twin beds, a mahogany chest of drawers, a corner book-shelf of quarter-sawn oak, a white enameled dresser, a small settle and table of fumed oak, a cheap oak desk, an outgrown, small, narrow bed of oak, and four black wooden chairs. It hardly seems possible that this is an accurate inventory of my girl's room, but it really is, and, moreover, it is fairly descriptive of the miscellaneous lot of odds and ends that almost any household can match, by assembling pieces that may be dispensed with from the various other rooms, cellar and attic in the house. That these ill-assorted things can be unified into a charming ensemble is proven by the pictures.

The first thought was, of course, to make all of that outrageous furniture match. We decided to paint it—no difficult process of fine enameling, but just plain, ordinary paint—and chose blue for the color. But we found that the ready mixed blue was rather crude, so we added a tiny bit



Courtesy Marshall Field & Co.

An interesting group of simple, straight-line furniture suitable for the girl's room

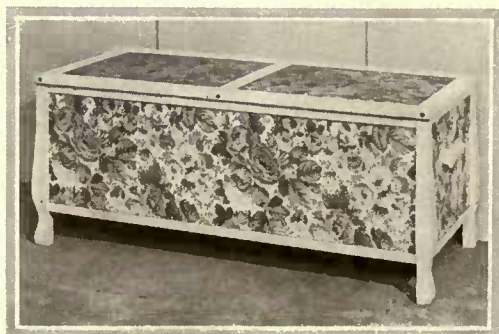


A smart little lacquer tip table will fit the scheme

of yellow to it and a little black, and this gave a fine shade of dull turquoise. It was a matter of but little trouble to prepare the surfaces for painting. We sandpapered it lightly all over—not enough to remove all old paint and varnish, but enough to roughen the surface and give it "tooth" to hold the new paint. When the pieces were painted and the windows left open, they dried over night, and they looked horrible enough until after they had had another coat. Then they were all right. The walls and ceiling were in good condition. The ceiling was calcimined and wall covered with white paper printed with a little fabric design of leaf and flower. The tiles in the mantel were yellow and the woodwork yellow oak. We decided to paint the floor dark blue, and this was done last, so that the paint that dripped while our amateurs were doing the furniture did not matter one way or the other.

We bought new rugs—very plain ones, made of narrow, folded strips of blue and white felt, woven into a plaid over and under like kindergarten mat work. The largest of these rugs, which by the way were made in Japan, was 6' x 9', and cost

(Continued on page 70)



If order is to be maintained she should have a good-sized box to hold banners and souvenirs



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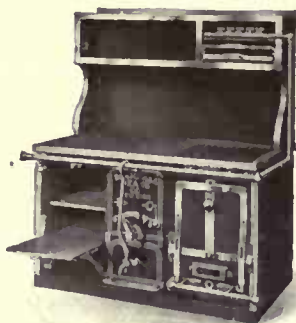
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A Young Girl's Room

(Continued from page 68)



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\$6.75. They are washable rugs, and are so heavy in weight that they lie flat without curling at the edges.

Then we looked for chintz, and found a delightful piece of English chintz in heavy quality, with a white ground, turquoise blue and green leaves, and queer, conventional yellow and white flowers tipped with scarlet, vermillion, and some of them edged with navy blue, or with navy blue star-shaped centers. Running lengthwise through the goods was a wide serpentine band printed on a ground finely dotted with turquoise blue, and this suggested a decorative contour for the lower edges of the lambrequins. We used, altogether, five yards of the chintz for lambrequins, mantel-cover, dresser-cover and lampshade. The trimming is made of navy blue and yellow cotton fringe at 10 cents a yard. The lampshade is a striking feature of the room. The chintz of which it is made is gathered to a large wire lampshade which has been inverted and made to cover an ugly old combination lighting fixture.

The lambrequins were made on little wooden frames. These are strips of wood with a small piece in L-shape at either end, so that they fit to the outsides of the window-frames. At the inner sides of these homemade frames are two screw-eyes hooked to right-angle-shaped screw hooks that are driven into the window frame. The rods for the thin curtains are also fastened to this adjustable frame under the lambrequins. The whole thing is easily taken down and brushed or shaken out.

The little oaken bed, now blue, has been promoted. It is distinguished by the very fashionable title of "day bed." The mattress has been covered with a neatly boxed loose cover of navy blue denim, trimmed with fringe like that on the lambrequins. The pillows, also, are denim, covered and trimmed with a bright scrap left over from the length of chintz. When big sister has a friend to spend the night, little sister goes to the day bed.

Tracings made of flowers in the chintz pattern were traced off onto the blue furniture, and one of the children painted them. This gave a surprisingly piquante touch.

AS TO COLONIAL FURNISHINGS

The "quaint" type of girl could do no better than to decide upon Colonial furnishings for her room. A few good Colonial pieces often prove a nucleus for an after-home beautifully furnished in what might be called early American style. A four-poster bed will be the dominant piece, and there will be a little dressing glass on an improvised dressing table, a chest to keep treasures in, chintz draperies and braided rugs.

In selecting draperies, it is a tip to the wise not to overlook the wash dress-goods section. Seersuckers make lovely curtains and bedspreads in rooms with figured paper. Cotton voiles are often to be had in beautiful colors for very little. Dimities and lawns sprigged with flowers are nice in solid-colored rooms. Even figured calicos have a decorative value. I have seen some roller curtains made of calico that were strikingly pretty. Casement curtains that are used for privacy where roller shades are dispensed with give double service if they are two-faced, i. e., they may be flowered chintz on one side and light colored sunfast on the other. This allows of a change in the color scheme.

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(1) Greyed lilac walls; beryl green carpet or painted floor; white enameled woodwork, white curtains; upholstery of chintz in light russet, bright orange, burnt orange and leaf green printed on grey, with light walnut frames.

(2) A rose-colored carpet (a shade between deep rose and coral); the same deep pink with tan striped in sunfast for draperies; flowered chintz cushions, and white wallpaper having ribbon stripes of pale blue alternating with floral stripes of pink roses; pink lampshades.

(3) Peacock green rug and peacock blue curtains; pearl walls; bronze-brown furniture; black-and-white speckled cushions, and one tiny Austrian red vase.

(4) Cream wall; pale mauve furniture; grey floor; wallpaper with blue-birds among mauve flowers; deep purple linen cushions.

(5) Scarlet furniture with black tops; scarlet picture-moulding; light taupe wall; Japanese prints, in black frames, hung on it; large brown rug, and tan linen draperies.

(6) Furniture a delicate turquoise green into which a little rose madder has been mixed, making it an indeterminate shade between light grey-green and pale mauve—a tint that you may have seen in the tips of lilac buds before they are quite awake to the touch of the sun; sage green hangings; deep heliotrope carpet, and one coral cushion.

(7) A room in grey, orange, and black; pearl-and-white glazed striped wallpaper; dull orange curtains, cushions and lampshades; bronze-taupe carpet, and slip-covers made of blocked linen, all black-and-white excepting the figure of a peacock running through it: this is printed in brilliant colors.



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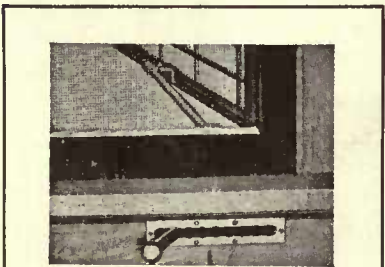
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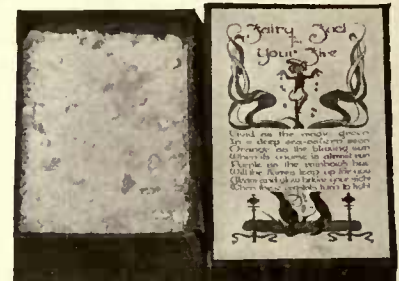
A Tiny Fascinating House Built For Two

(Continued from page 21)

the books, the settle, and the evening lamp, while around the dining-room end, where the sideboard is built in under windows, we would put the tea wagon, the Windsor chairs, and the gate-leg table from which we ate our meals. Thus, in the most informal little house in the world, we would still cling to a certain form and order, and prevent the necessities of the one from spilling over into the activities of the other.

There remained only the kitchen. Now I have always had a penchant for kitchens. The kitchens of dining-cars, for example; see how small they are, yet how much they hold, how many they feed and serve, and

under what hurrying, swaying, precarious condition! The kitchen, then, must be small. We put blue and white linoleum on the floor and enameled the woodwork. It shows the dirt, yes, but if the dirt is there, isn't it better to see it? We covered the tables with zinc, the sink also. It is more satisfactory than wood, and cheaper than porcelain. We had a hood built for the stove, and ran the kitchen cupboards to the ceiling; don't let them end 2' below. We built in a breakfast nook, hung blue and white curtains at the windows, added white-painted Windsor chairs. A wonderful kitchen! And, though tiny, an efficient one withal.



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The Winter Protection of Roses

HOW often in the course of conversation with lovers of garden roses do we hear the term "winter-killed" employed! Ordinarily it is occasioned by the loss of a favorite plant or plants, and comprises to the amateur a vague, uncontrollable but very destructive agency. Its very existence puts a damper upon the planting of finer and better roses, as too frequently the purchases of the spring are intended to take the places of the dead members of the rose garden, rather than add to its extent.

A great measure of prevention against losses of this kind lies in the adoption of better methods of winter protection. The natural protection for plant life during the severe weather of the dormant season is a permanent covering of snow. Continued cold is not especially injurious, but the changeable nature of our winters—periods of extremely low temperature followed by thaws—proves disastrous to a great many of our most valuable outdoor plants. The greatest injury is sustained by subjects with shallow roots, in the latter months of the winter, when, due to the action of the frost, the ground upheaves, exposing the network of fibers to the biting winds. Much damage is also done to the softer sections of the roses by sudden visitations of severe frost in December, following an unusually warm autumn. Unprepared as in September for this ordeal, the unripened wood is frozen to the ground, the plants being ruined.

Roses vary greatly in degree of hardihood, some being very frost-resisting and others succumbing easily to it, so different means of protecting them from the rigors of the cold months must be adopted. And no two winters' being alike, the fact that a plant got through the past one uncovered does not supply proof that it will survive the next.

WINTERING THE EVER-BLOOMERS

This section of roses, comprising the Teas, Hybrid Teas, Bourbons and Polyanthas, require the greatest protection. They are the tenderest but, being planted usually in rectangular beds or rows, are quite readily taken care of. In the latitude of Philadelphia the everblooming types are unsafe exposed after November 15. The best method of giving protection is to bend the tops over, tying them to the bases of their neighbors, and if in beds, build a framework of boards about, filling with dry leaves and covering with boards with joints broken. If in rows the boards can be run alongside, filled and covered in like manner. Single plants can be wrapped with burlap or straw, which furnishes very satisfactory protection. If this method is chosen a thick mulch should be put about the base of the plants which will retard the frost and prevent premature root activity in the spring, by intercepting the sun's rays and keeping the soil cool. Lifting and heeling in, in frames or cellars, is often advised for roses of these groups, and it is a good way of saving the

plants; but supplying adequate protection without disturbing the roots has much in its favor. As a general thing the use of manure is not recommended, as the absence of moisture prevents it from being of any use. In uncovering in the spring, remove the leaves, but let the board enclosure stand, thus gradually inuring the plants to the change. In a few days the tops can be loosened and the pruning done. Plants protected individually should not be exposed until all danger of severe frost is past. Placing barrels or boxes over bushes is also an excellent way of affording protection, the only required care being that the chaff or leaves used be dry. Mice are very fond of chaff, but if it is applied after the ground freezes for the winter, there is little danger of its suffering in this direction.

THE HYBRID PERPETUALS AND MOSSES

Members of these important classifications are supposed to be sufficiently hardy to withstand successfully the rigors of winter, but protection is of marked benefit to them. Some of the Mosses are quite tender and have to be handled like the Hybrid Teas, but for the greater part they possess the vigor and hardihood of the Hybrid Perpetuals.

Being of erect habit of growth, the ideal protection for this class of roses is a covering of evergreen boughs or straw, which, tied carefully about the stalks, keep them in semi-frozen condition through the winter and prevents the too early starting of the buds in the spring by shutting out the sun. With members of this type, root protection is not essential, but it is of marked value in retarding the excessive frost. When the growths are tolerably high, placing a stake alongside when covering will prevent the winds from toppling them over. The Hybrids should be pruned in the spring when the buds begin to swell, which enables one to select the strongest and control the number of flowering shoots.

There are but two ways of protecting roses of this type, and both are effective. The object is to keep out the sharp winds and shelter the partly frozen stalks from the sun. The easiest method is to collect vines of clematis, beans or sweet peas, place them over the branches of the rose upon the trellis or against the house, and fasten securely. In order to supply adequate protection they must be put on rather thickly. The other practice is to disentangle the canes from the supports, gathering closely and laying them into a trench. The root need not be disturbed; merely bank the soil over the bended portion of the main stalks. The trench need not be very deep as it answers just as well to hill the ground up a little over it. This operation entails more labor than the former, but it is a very satisfactory one. When unearthed in the spring, ramblers handled in this manner are plump and green, with the lower eyes much strengthened.

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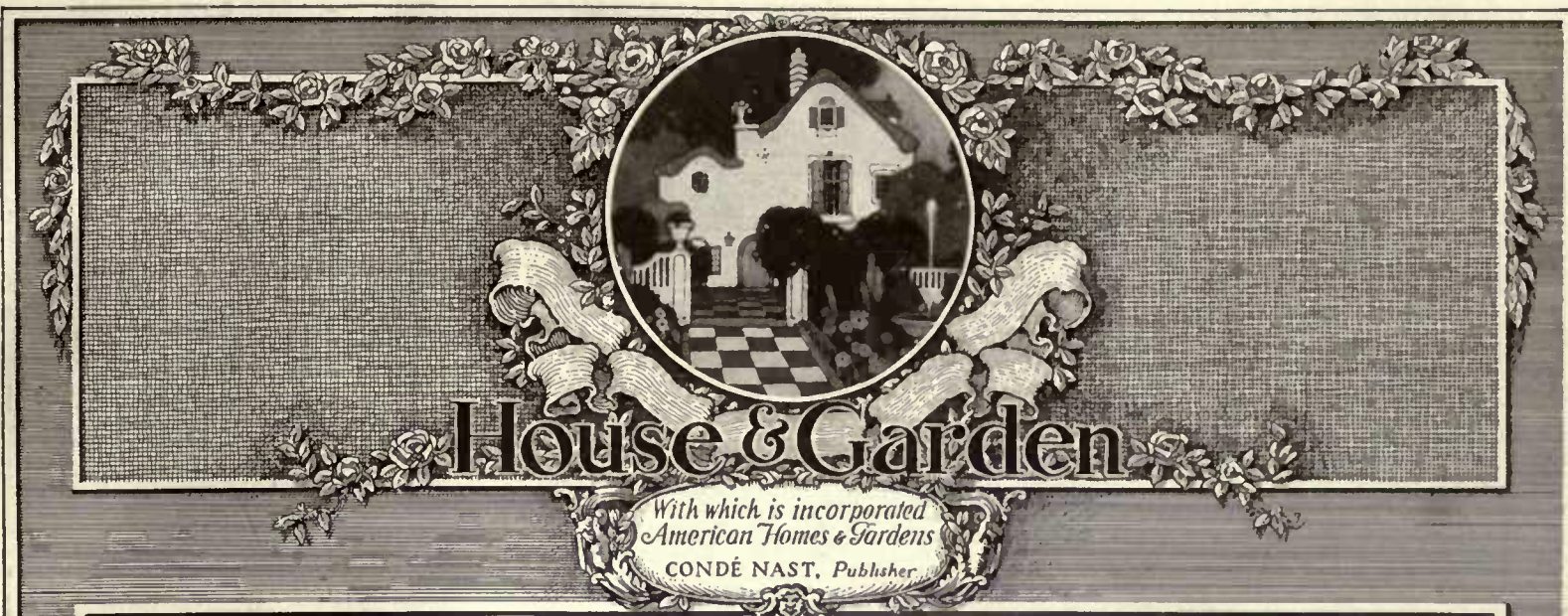
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DECEMBER, 1916

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An interior view of one of the houses shown in the January number

MOTORING INTO 1917

¶ Ten years ago a motor was a luxury, like a silk hat and a gold headed cane and a place in the country. Today it is a necessity, and there is no use having the silk hat or the cane or the country place unless you can live up to it in a car. In 1907 only 44,000 were built; in 1916, 1,200,000 valued at \$900,000,000 were owned by Americans.

¶ That is why the motor is an essential part of the house and garden life, and why the next issue of HOUSE & GARDEN will be the Motor Number.

¶ The cost of keeping a car will be considered. Cars that lead double lives (guess what they are) have a corner, too. The garage comes into its own and so do a score-odd things for motor comfort and convenience.

¶ Here are houses, too, and gardens and suggestions for home decoration and furnishing to make the homes of HOUSE & GARDEN readers vitally interesting and livable. True to its slogan, "All Indoors and Out," this Motor Number will appeal to all who live the HOUSE & GARDEN life.

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Photograph by Tebbs

THE HARMONIES OF FROZEN MUSIC

If architecture is frozen music, then here are its harmonies. Here are the chords of straight wall lines and the rhythm of a sweeping stairs curve. Here the staccato of wood and brass; there the ring of hand-wrought iron. You climb andante; you descend allegro. All of which things you do and see in the residence of D. Holbrook, Esq., at Hartford, Connecticut. R. F. Barker was the architect

House & Garden



CONCERNING THE HOUSE OF CHRISTMAS

Which Is The House That Waves Its Hand To The World In Good Cheer

EDITH WARES

Illustrations by Jack Manley Rosé

CHRISTMAS is the one season of the year when half the world can wave its hand to the other half without fear of rebuff or reproach.

We would not think of sending the pouchy owner of the brown-stone across the way a rosy apple at Thanksgiving, or a valentine on February 14th. He would not understand.

But on Christmas Eve we greet him with a candle burning in the window. We deck the door and pile high the window-sill with the green things of our cheer for him.

He understands then—because he is doing the same.

Christmas is also the one season of the year when we can look into other people's windows without regard for what other people think. Most other people are thinking of the good time they are having and how pretty it all looks.

And we are thinking just about the same.

That is the peculiar democracy of Christmas.

There is no use being happy unless you can be happy with someone else. There is no use drawing the shades and trying to keep the joy indoors. It won't be kept indoors.

The house and all who are in it fling their greetings haphazard to whomsoever passes.

We can do this too. We can start a wave of good cheer on its way. We can make our homes houses of Christmas.

WHAT a callous disregard city apartment dwellers have for the interiors of the other apartments about them! The country neighbor would simply die of curiosity, but she who dwells in an apartment is concerned only

with her own little household. The neighbors mean nothing except persons who object to the pianola being played after eleven. This callousness is the stigma of the urbanite.

Come Christmas, and the housewife buys the prettiest, reddest-berried wreath she can find, and hangs it on the apartment door to show the John Smiths and the old maid Whites that she wishes them well—

despite everything. All the fridity accrued through a long year of disregard for the pianola ruling is forgotten. The little red holly berries are veritable pills for human grumpiness. And so Mrs. Smith, who most loudly objected to the pianola, hangs a garland on her door, and the old maid Whites, who also objected to it, hang a garland on theirs, a garland with a sprig of mistletoe in its heart—the minxes!

Soon the news spreads from floor to floor. The elevator man talks about it. The children ask questions. Before night, the whole household of fifty-odd families is celebrating Christmas!

THERE is a friendliness between suburbanites—or else there isn't—and Christmas does more than anything else toward straightening out misunderstandings as to the merits of one's children and one's golf score. This is how the Christmas spirit works:

Mothers send their children bearing tiny cards tied with bright red ribbon to the houses in the neighborhood. Everyone is invited to the Christmas tree, the really truly Christmas tree that will be held that night in the back yard.

When they arrive, there it is, ablaze with candles against the night sky, as if stars had dropped like snowflakes on the tree. The children sing carols and the grownups forget about golf scores, and the whole affair is as simple and pretty and fresh as the countryside itself. . . . Then back through the snowy streets, past houses where candles burn in windows.

This is an old custom, this burning a candle in the window on Christmas Eve. It is



Outside the House of Christmas the decorated doorcay waves its greeting to the passersby. Laurel garlands and holly wreaths enliven the entrance. Ostentatious? Perhaps it is to the neighbor who does not believe in Christmas

supposed to show the path to Her, should She come that night with Her Child. In Russia they not only light a candle in the window, but go to bed with all the doors unlocked so that if She does come She can get in. This custom, revived of late, has spread over the country. Set a candle in your window this Christmas. You never know who will come.

And the outdoor Christmas tree of the country has also spread. Scarcely a city now but boasts its big tree ablaze with a thousand lights. Somehow it does not seem to be so genuine as in the country. The city child is more *blasé*, more hardened to the unusual, and if the children are to be impressed, next year's tree must be even more gorgeous than this year's display. All the same, our cities will keep the open House of Christmas, just as it is kept open in the country towns.

THE House of Christmas is the house specially decorated for Christmas, whether in city or country. Peculiarly appropriate for the former is a looped garland of laurel on the window box, and in the center a holly wreath. Or the garland may be brought up to the middle of the window and a small wreath attached there.

Window boxes may be filled with sprigs of cedar. The branches of the Christmas tree often have to be cut off at the bottom or top, and these may be stuck into the earth of the window boxes where they will keep green for weeks. Between the cedar twigs place branches of holly.

If one has no window boxes, a small orange plant can be placed on the inside window sill, and the effect, both from without and within, will be gay and festive as the little oranges catch the light against the shining green of their leaves.

THERE is something very tawdry about tissue paper decorations. One feels and knows that they come from the

5 and 10-cent store. Laurel is better and more characteristic of the season. If one can order it direct from the country the real Christmas spirit comes with it. Hundreds of old country women earn the pennies that carry them through a good part of the winter by collecting laurel and evergreen for the Christmas trade. They twine the sprigs into long ropes, and here and there fasten a pine cone from the woods. These Christmas trimmings are



The hearth is the shrine of the house, and in the House of Christmas the shrine has its decorations of box and pine, of laurel and holly. Thus even the cold things of brick and stone and iron celebrate the feast of good cheer

shipped direct to the purchaser. While the rheumatically fingers may not have made as symmetrical a wreath as the florists offer, the cheer of Christmas is woven into the work.

Let the children make their own decorations for their rooms. It may consume a terrible lot of wire and make a lot of dirt and cause a lot of pitchy fingers, but they will understand more deeply, when the work is done, what the House of Christmas should be.

A DECORATION in keeping with a prim, exquisite drawing-room is to hang set, symmetrical wreaths from the side wall fixtures and at the windows. In the vase, on either end of the mantel, put an entrancing stiff little bouquet, with green leaves carefully laid one on to the other, and, in the center, a bunch of red, red berries. Make them little bouquets, such as Kate Greenaway fancied, such as bridesmaids carry at fashionable weddings.

They give a deliciously quaint flavor to the decorations of the room.

The mantel in the living-room can be banked with holly, and at either end a brilliant red candle. Bread pans, filled with moist sand, may be ranged along the back of the mantel shelf, and the holly stuck in them, forming a continuous bank. A little clipping will make the bank even. Spruce and cedar may be used in the same way.

There are a hundred places in the house where bunches of greens and holly can be placed. The prettiest green to use in loose bundles is the long-leaf pine needles. A bunch of these with their large cones make an attractive over-mantel decoration. Be sure in placing these bunches of greens that the twigs are arranged symmetrically and tied together securely. But do not make them so regular and even that they will appear mortuary—if red berries can look mortuary!

The fireplace also lends itself to decoration with laurel garlands. If it is in an inglenook, the garlands may be draped about the chimney breast.

According to custom, Christmas greens should be taken down by Twelfth Night, but there is no reason why they should not be kept up until they show signs of withering. Even in their withered days they bring cheer, for no fire crackles like a fire of Christmas greens and no fire is more happy in its ending than the warm ashes of the laurel and the glowing coals of the pine.

THE GOING OF HIS FEET

HIS feet went here and there—
About the common earth—
He touched to grandeur all
Men held of little worth:

He loved the growing flowers,
The small bright singing birds,
The patient flocks of sheep,
The many-pastured herds.

The fields of rippling corn
That shimmered in the sun,
The soft blue smoke of eve
That curled when day was done.

He did not search afar
For what he had to say:
His mind reached forth, and drew
Its strength from Everyday;

The struggling nets, alive
With fish drawn from the sea
Supplied Him with the apt
And final simile. . . .

He saw a neighbor build
A house that did not stand—
And men may not forget
The House Upon the Sand;

He saw a widow drop
Her mite into the hoard—
And to eternity
That Treasure is up-stored;

He heard a Publican
Who thought none other there—
The souls of all mankind
Are richer for that prayer. . . .

Oh! teach me, too, to go
About the ways of earth
And find the wealth of God
In things of little worth!

Harry Kemp.

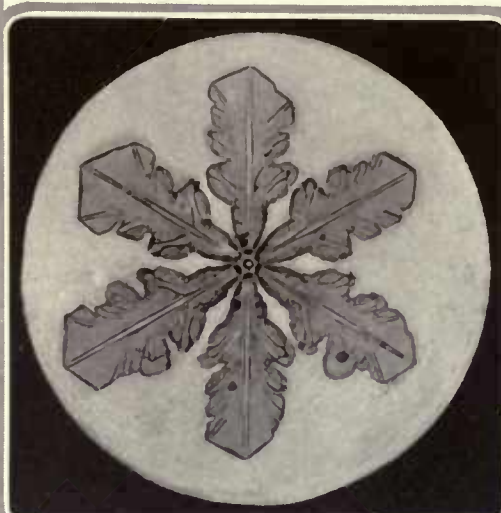
THE FRAGILE WINTER JEWELRY OF THE SKY

A Page of Snowflakes
as Caught Under the
Microscope of

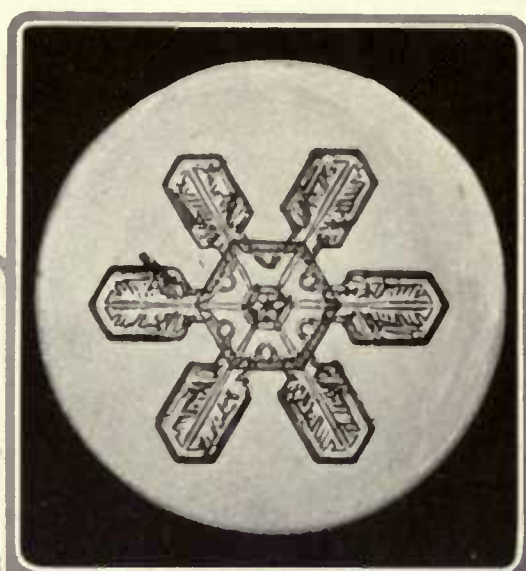
D R . E . B A D E



Even the simpler geometrical shapes differ from one another in the details of their crystallization so that no two are exactly alike throughout



At times the contour of the radiating arms is curiously fluted, bearing no slight resemblance to the leaves of certain trees



Again, there is the combination of "plates" and "needles" which results in a flake with a distinct border as well as central pattern

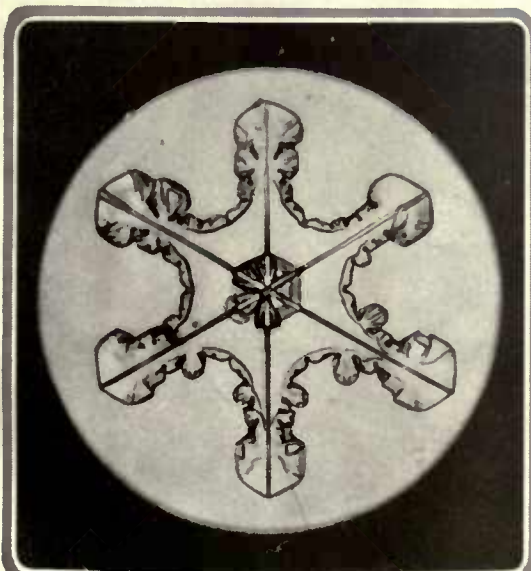


Most complicated of all are the fringed flakes made up of particles which the scientist calls "plates," "needles" and "spicules," curiously combined

DID you ever study a snowflake—really study it under a magnifying glass as it lay on the window ledge some grey, cold morning in December? Then you do not need to be told how exquisitely wrought, how delicately traced in geometrical designs it is. It may be any one of thousands of shapes, but always its general contour will be hexagonal, the one universal rule in the formation of these glittering jewels of the sky. Innumerable minute particles combine to produce each flake, and precisely as the facets of a cut diamond flash in the light, so do the countless reflecting surfaces of these tiny atoms lend a look of whiteness to the whole.



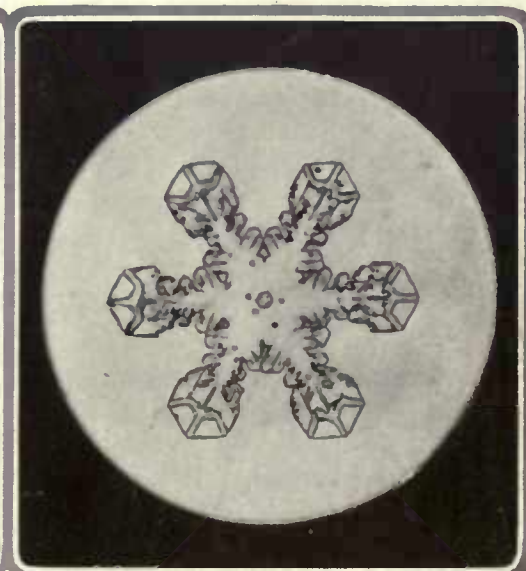
If each of the component parts of the flake were not in itself quite regular in shape, their combination would not take such symmetrical forms



In every case the flake is hexagonal. This appears to be the one universal rule in the configuration of these exquisite crystals



Here, although the detail of the outline differs from the preceding flakes, each of the main points is equidistant from the center



Always there is a definite center, a sort of nucleus or hub from which the six principal needles radiate like a wheel's spokes



THE TEA HOUSE AT GEORGIAN COURT

The Estate of George Gould, Esq. at Lakewood, N. J.—A Genuine Sukiya With Its Surrounding Gardens Quite at Home in America

Photographs by Keller & White



The Sukiya in Japan is nothing more than a mere straw hut. Here both the hut and its environs are properly and effectively reproduced

Architecturally both the exterior and interior of the hut are perfect. The door lintel is low, demanding humility of the guest

The gateway or portico is called the machiai, where the guests await summons to tea. A garden path or Roji leads to the house



Through the garden trickles a little stream with pebbled banks, buttressed by cedar posts. Stone slabs bridge it where the path crosses. Here and there stand stone lanterns. On the borders and in the background the East and the West mingle, but enough of old Japan is here to give the spirit of the beautiful foolishness of things in which one would linger



The photograph of the tea room below is deceptive. The ceiling is less than 6' high. The great chair is tiny. Gauge the room's dimensions by the kimono on the wall. To the left is the midsuya, where the utensils are prepared. True to custom, the room accommodates no more than five persons. The portrait and superabundance of flowers, however, are not strictly Nipponese



GIFTS OF THINGS THAT GROW

D. R. EDSON

Before ordering any of the gifts shown below, please read the instructions on page 20. Thank you.

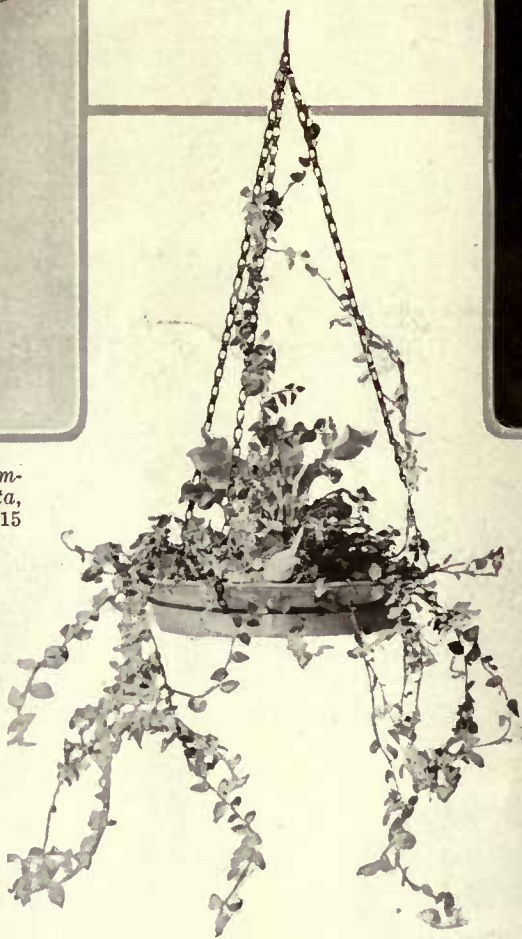


(2001) Handmade leghorn box, birchbark trimming. 14" high; Aralia, adiantum, maranta, tradescantia and Dieffenbachia; \$10 to \$15

BROMIDICALLY speaking, the love of gardening never dies. Once a gardener, always a gardener, is literally true, provided the initiation into the cult has been genuine and provided also that a reasonable opportunity to dig and plant and watch has succeeded it for a time.

Even in the dead of winter, when all the outdoor garden sleeps, it needs but a faint suggestion to rekindle our enthusiasm for the trowel and spade and seed packet.

So it comes about that gifts of things that grow are peculiarly acceptable at Christmas time. Christmas is not usually considered much of a garden anniversary, I know; but one cannot but imagine that Santa Claus, during his long summer holiday, is as jolly an old planter as one could hope to meet. Why shouldn't he turn as true a furrow with his reindeer as can we with our sober teams or still humbler wheel-hoes? I can see him out



(2003) In this hanging flower bowl of green Venetian pottery are bird's-nest ferns and a china bird. 12" diameter, \$3.75 complete



(2002) Trimmed with ribbon, it holds dracaenas, crotonas, pandanus, kentia palms and ferns. \$15 to \$25, according to size. This, \$25

in his tomato patch, too, tying up the vines with strips of last year's Christmas stockings, and judging the ripeness of the maturing fruits by comparing them with his own cheeks. One never sees a picture of the old gentleman in his shirt sleeves, but surely he must have them. And I know he hangs his fur-trimmed coat over a pine fence after spading up the ground for the beds.

Why not make this a garden Christmas? You can do it in several ways:

First, you may bring into the Christmas celebration for yourself and for your friends all the products of the indoor garden which you can. No other gifts can better express the spirit of the day than flowers. They are the physical embodiment of happiness and good-will.

But in selecting your plants for Christmas gifts, do not make the mistake of choosing those which, while they may look indescribably



(2004) White enamel pot, little girl in red and green; tree border red and green. 6½" high, \$5 with Norfolk pine tree



(2005) Imported china bowl in lustre and china turtle flower holder are yellow, \$6. (2502) In two shades of dull violet, to order, one week. \$6.50. 8" diameter. Flowers from Schling



(2006) The little spruce grown from seed just fits its imported Florentine jar, which is 5½" in diameter. \$3 complete

beautiful in the florist's window, are not in the least suitable for growth in the house. It is all right to select cut flowers for the bewildering beauty of the moment, and in full consciousness that within a day or two at most they will be but a fragrant memory. But if you are selecting a plant for a Christmas gift, pick out something which will continue to live under house conditions for weeks if not for years. And if you feel that a plant alone is hardly sufficient for your purpose, remember that a jardiniere, both artistic and substantial, is a rare thing and one sure to be appreciated.

GOOD THINGS TO GIVE

I will not attempt to name the various sorts of plants that fulfill these requirements of beauty and long life. All florists have them now for just this purpose, but if you wish to plan in advance just what you will choose, an article on the indoor garden which appears on another page of this issue will give you some suggestions. The "old reliables," like azaleas, begonias and cyclamen, are always in order, but perhaps the best inspiration will be to go and see just what your florist has on his benches.

So much for gifts of things from man-made gardens. For those who can obtain them, some of the untamed products of the infinitely larger garden of Nature are almost more desirable as presents to those who ordinarily have them not.

It seems ordinary enough to many country dwellers, but that doesn't make the beautiful bark of the white birch any the less attractive to city people. From it you can make hanging baskets, flower and fern boxes, and a dozen other unique and useful articles with real decorative value. Even plain sheets of the bark are acceptable as gifts for those who have a liking for doing handicraft work with odd materials.

A word as to gathering the bark will not be amiss, as so often in this connection we see evidences of thoughtlessness which results fatally to the trees. A living birch which is girdled for its bark is almost certain to die. So whenever bark is stripped, take it only from a tree which is misshapen, overcrowded by its neighbors, or otherwise unfitted to survive in the endless struggle for supremacy in the woodland community.

Do you live in a pine or spruce country? Then remember that your less favored friends will surely appreciate a supply of crackly cones to throw on their winter fires. Holly and mistletoe they can buy in the market, but these things carry far greater significance when gathered and sent by a friend in the South. And if none of these three is ready to your hand, the ground pine, prince's pine, bittersweet, partridge berries or laurel branches will bring a welcome as gifts of things that grow.

Finally, to any of your friends who may be actual gardeners, or even potential ones, you can give no more practical a present than a good book; for of the making of garden books there is no end, nor is there likely to be so long as there are plenty of new discoveries, new methods, new varieties with which every gardener wants to keep in touch. Interest in gardening of all kinds is tremendously on the increase in this country, and every wide-awake gardener is interested in keeping abreast of the newest developments. For that reason a gift of a thing that grows will quicken his interest of this season.

TOBY MUGS AND OTHER JUGS



This jug was made in 1909 at about the time Mr. Roosevelt started on his hunting trip to Africa. It is richly colored and beautifully modelled

Peruvian huacas were, no doubt, the earliest form of the toby. These earthen jugs were filled with wine and placed in the tombs



He holds a gun in one hand and a red guide-book to Africa in the other. The handle, an elephant's head, is emblematic of the G. O. P.

There are probably more tobies of Bonaparte than of any other notable. This one was made in America about 1876



A very good piece of portraiture shows Washington in a handsome uniform

IN one of his earlier plays, at the old Daly's Theater, John Drew, impersonating an absent minded, rich uncle or something of the sort, asks a fond mother about her boy, who was but a very young baby when Drew went off to Australia, or somewhere else in the play, to get rich. The mother asserts that the boy has grown considerably. "And has he still got that ridiculous mug?" asks the Uncle. The mother, no doubt a New Yorker, was highly resentful of this question, until Mr. Drew re-

(Continued on page 52)



The spectacles, fallen over the nose, give Ben Franklin a benevolent expression



A teapot toby, probably devised for the total abstainer



A Staffordshire toby of 1880, representing Gladstone

IT used to be that all roads led to Rome. But after a certain night they led to Bethlehem, and they have been leading there ever since.

Down them came the three kings and the shepherds, the learned men and the loutish. Down them have come young and old, paupers and princes, gentlemen, saints and fools, knights at arms, ecclesiastics, demi-mondes, soldiers and pushcart men, and sailors, too. Their ways converged. For the Bethlehem way is the way of converging roads.

The impulse that sends these motley peoples down that road is one thing; the impulse with which they come away is quite another. The three kings came with gifts to present, and went away empty handed but heart full. The shepherds came empty handed but went away rich as kings. The one may have been drawn there with a definite purpose, the other out of curiosity. But to both the magic worked the same. Both looked at the same Thing and both *saw* the same Thing, which was quite impossible before that time. There they were—men ripe in wisdom and men to whom wisdom was stranger—side by side, gazing at It as It lay before them—and both seeing It alike.

SINCE the roads converged that night in Bethlehem, it has been given to those who go that way to see this Thing alike. There may be an aristocracy of the road, but complete democracy reigns in the inn at the end of it. For to all the vision is the same, and to all is given the same measure of wisdom. Men find a common ground there, just as their hands are filled with a common gift and their hearts with a common joy. They found a common ground that night in a child. Ever since they have been finding common ground in the acts of a child.

Consider it from any viewpoint one wishes, Christmas is a stupendously childish occasion. Exchanging gifts is a stupendously childish practice. Kneeling before a *creche* is a thoroughly childish act. Being utterly and inexpressibly happy is a childish state of mind. Yet no man, for all his learning and experience, has been able to create an occasion more suitable or a practice more perfect. No man, for all his skill, has been able to chart another such Infinity wherein all roads converge.

ROADS of competition always run parallel; they never converge. The trenches that scar the Continent today are parallel roads—ways of men without a common ground, of nations without a common factor, blood-soaked avenues of competition. Down one march those who believe that the roads will converge in Paris, by another go those who hold that they meet in Berlin. It never occurs to them that the roads can never converge unless they lead toward Bethlehem Town. . . . But can they ever meet there?

Parallel roads are roads of give and take, of capture and surrender. They give what is forced from them, they take what they can snatch. The converging roads are roads that give, yet the nearer one draws to Bethlehem Town, the more is he beggared. The parallel roads of war are roads of annihilation—of the other man. The way of converging roads demands annihilation of self. They present the stern justice of a man receiving to the measure

THE WAY OF CONVERGING ROADS

of his gift—no more, no less; they crystallize the wild paradox of a man re-

ceiving that he may give, storming the world that he may surrender it, gaining a crown that he may fling it away.

Now these are quite old-fashioned ideas. They lack smartness and the modern touch. The approval of the transient hour is not stamped upon them. They casually disregard the up-to-date principles of individualism and their democracy scorns the law of ownership. They are mere beggarly truths, queer charms to carry with one down the converging roads, strange playthings of the gods such as a child would pick up and take along with him. But without them, Bethlehem Town can never be reached.

SO it has come about that Home is the Inn of Christmas. There reigns the democracy of young and old. There men and women receive to give. There competition is flung aside like a broken toy. There the roads converge.

The center of home is the heart of the world, and the center of home is the child. Men first built homes to preserve the child against the inclemency of the seasons. Ever since the house has been built around this tiny idea—the hearth to keep it warm, the windows through which it might look out on sunny fields, the doors by which it can pass out into the big world, the stairs that carry it at night up to chambers of safety and soft repose.

This may seem a crude basis for living, but since it came about that the roads of the world converged where a Child was born that night, men have recognized the utter futility of seeking a better one. For there men can be as children; there, as children, they practice the gentle art of being in the world and yet not of it.

Home come men empty handed, to go away rich as kings. Home come men proud as kings, to go away humble like little children. And like the three kings themselves, each returns thenceforth into his own country another way.

IT'S the coming back from Christmas that makes the journey there worth while, it's the starting afresh, it's the new path to the feet, the new horizon to the eye, the new joy in the heart. It is the challenge to fear.

Now it may be the magic of the Inn, it may be the magic of the Thing you gaze upon, it may be the magic of the season; believe what you will; Christmas is the touchstone of the world. For one short hour the cold granite of the world's heart flames with gold. For one short hour competition is forgotten: soldiers banter greeting across No Man's Land; the humble of kin come into their own; the beggar boasts the crown and the king boasts his rags; poor men fling pennies to the wind as though they were rich, and rich men scatter gold as though they would spill it in rainbows down the sky like a drunken god. Gleeful as children, everyone; mad, utterly mad with joy—because a star stood still one certain night where the roads converged.





Photograph by Julian A. Buckley

THE BACKGROUND OF NATURAL WOOD

When treated with stain and wax, gum wood assumes an antique dusty brown tone that makes a perfect background for decorative composition. This was the treatment used in the hall of the residence of Edwin C. Lewis, Esq., at Canton, Mass. The rug is an antique in low tones as also are the stair trackers. Hangings are deep mulberry colored velvet trimmed with dull gold galloon. With the exception of the two polychrome Italian chairs, the furniture is dark walnut. Coolridge & Shattuck, architects. Pennell, Gibbs & Quiring, decorators

How to Order Gifts

MORE and more the house-gift is becoming customary at Christmas. The living room lamp by which everybody can read; the comfortable davenport on which everybody can lounge; the billiard-table where everybody can play—such a permanent gift to the entire family is worth a whole brigade of gloves and ties and umbrellas.

House & Garden, therefore, has made a point of showing Christmas house-gifts in the following pages. All are actually purchasable—now—many at very moderate outlay—through House & Garden's Shopping Service. The model letter and rules for ordering below explain how.

<p style="text-align: right;">November 25, 1916.</p> <p>House & Garden Shopping Service, 445 Fourth Avenue, New York.</p> <p>Enclosed is my cheque* for thirty-four dollars, for which please send by express, charges collect, the following articles to</p> <p style="text-align: center;">Mrs. Francis Gibbon, 83 Brattle Street, Brookline, Mass.</p> <p>No. 2053. Decorated mahogany chair. December House & Garden, page 23.....\$24.00</p> <p>No. 2055. White Wedgewood fruit bowl. December House & Garden, page 23.....\$5.00</p> <p style="text-align: right;">Very truly yours, Natalie Gibbon.</p> <p><small>*Or draft, or money order.</small></p>	<p style="text-align: center;">My Second Choice*</p> <p><i>I understand that House & Garden will make every effort to secure my first choice, but in case it is impossible to do so, you may purchase for me the following second choices:</i></p> <p>No. 2057. Black painted arm chair. December House & Garden, page 23.....\$29.00</p> <p>No. 2082. Sterling silver carving set. December House & Garden, page 25.....\$5.00</p> <p style="text-align: right;">Very truly yours, Natalie Gibbon.</p> <p><small>*Note: This is not necessary, though desirable. Your first choice will always be purchased, except where special popularity has early exhausted the stock of some one thing.</small></p>
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The above model letter is printed here for your guidance. This form, if followed, will simplify the work of our shoppers and prevent misunderstanding or confusion leading to mistakes

What House & Garden will buy. House & Garden will buy for you, without charge for its services, any article editorially mentioned in House & Garden. When ordering anything that has appeared in House & Garden, give date of the issue, number of the page, and order number of the article if it has one.

How to order. Simply write to the Shopping Service, stating what you want (see model letter) and enclosing cheque or money order to pay for the desired articles, or postage stamps for amounts less than \$1. There are no charge accounts in the Shopping Service.

Second Choice. It is not necessary to state your second choice, but it is desirable. Your first choice will always be purchased for you, except in cases where special popularity has exhausted early the stock of some particular thing. In such a case possible disappointment and delay may be avoided if we have your second choice at hand.

No charge accounts. Articles purchased through House & Garden cannot be charged to your personal account in the shop from which they are bought. Nor can articles be sent C. O. D. by the shop.

No articles on approval. During the busy Christmas shopping season, articles cannot be sent on approval. This is a rule of the shops to which we can make no exception.

No samples. House & Garden cannot promise to send samples of materials in December.

Deliveries. All articles will be sent express collect unless otherwise requested. Small articles, however, can be mailed; when ordering them enclose approximate postage and the excess, if any, will be returned to you.

Letters of inquiry should enclose a stamped, self-addressed envelope for our reply. We will do our utmost but cannot guarantee during the month before Christmas to answer all questions. Please write your letter and signature very distinctly.

Advertised articles. If more convenient for you, the Shopping Service will be glad to buy for you any articles shown in the advertising pages, but in buying such articles it generally saves time to write direct to the shop.

From literally thousands of beautiful things, House & Garden has selected the gifts shown here. They are really good values—they are really new—they are really exclusive. If you are too busy to shop, or distant from metropolitan shops, House & Garden's Shopping Service is at your command. We extend to you a cordial invitation to compile your Christmas list from these pages and make full use of our Shopping Service in this, perhaps the most taxing and difficult problem of the whole shopping year.

House & Garden Shopping Service

445 Fourth Ave.
New York

WHEN YOU GATHER ROUND THE BLAZING CHRISTMAS FIRE

(2007) Made after an old New England pattern comes a bread toaster, 43" long, of hand-wrought iron. \$6



(2009) Elegance in ash trays! A set of six with hammered sterling silver rims and glass bottoms. 3 3/4" wide. In a silver holder with a grey finished handle. \$19



(2011) You can carry it near the fire or drag it far away, this old English walnut stool. \$25

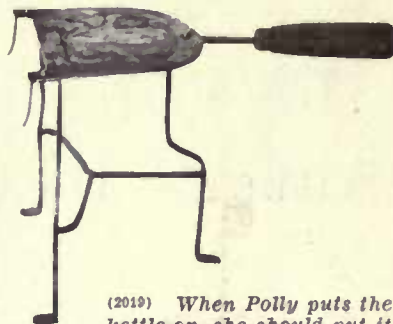


(2013) Candlesticks are of solid brass, 18" high, \$12 a pair. (2014) Colonial mahogany clock, 17" high, 4" deep, Seth Thomas 8-day movement, \$5. (2015) Cast brass andirons, 27" high, \$15. (2016) Square brass shovel, 20" long, \$4.50. (2017) Shell shaped shovel, 22" long, \$4. (2018) Woodbox covered with brass, 31" x 18", \$20

(2008) Because it is made of wrought iron this popcorn roaster is solid and unburnable. 41" long. \$4



(2010) A nut set is always handy around the fire. This of hand-hammered copper consists of one large bowl and six small ones. Complete, \$10



(2019) When Polly puts the kettle on, she should put it on a trivet, something like this, which is of hand-wrought iron 10" high with decorations on top and stained wood handle, \$6

(2012) A toasting fork long enough and strong enough is a boon. This, of hand-forged iron, 32" long, \$1



(2020) For the mother who sews by the fire comes a mahogany sewing stand with handles on either side and two drawers in front. 24" high x 19 1/2" long x 10 1/4" wide. \$12.50. (2021) The mahogany chair with rush seat, \$14



(2022) Dutch silver, gold lined after dinner coffee service of four pieces. \$32 complete. (2023) Pot, 10 1/2" high with wicker covered handle, \$12. (2024) sugar, 2 3/4" high, \$5; (2025) cream, \$5; (2026) tray, 12 1/2" wide, \$11. (2027) Beechwood table, 18" x 21" x 22" high, \$16



(2028) Copied from James Fentimore Cooper's, solid mahogany chair, \$35. (2029) Black lacquer lamp, white decorations, 27" high, \$13. (2030) Parchment shade, blue bands, 16" wide, \$22.50. (2031) Rose jar in apple green and brown, 9" x 9", \$4



(2032) They visualize charmingly on a hall table—a Chinese pillow vase of pottery in green or white, which stands 7½" high and costs 50 cents, and (2033) the blue or purple glass bowl on the ebony stand, 10" in diameter and 6" high, which comes at \$8.50



(2034) Another attractive grouping. The orange bowl is ivory Wedgwood, 8½" diameter, \$18. (2035) Chinese oiled paper fan, jade balls, silk tassels, \$1.50. (2036) Mirror frame, graffito in blue and gold, 16½" x 26½", \$28. 10" x 16", \$16



(2037) Penguin lamp, blue and brown china, mahogany stand, 9½" high, \$21. (2038) Painted parchment shade, 10" wide, \$7.50. Smelling salts jar (2039) gold or cobalt glass, \$3.50. Cracker jar (2040) of Copenhagen china, red, blue and green, 8" high, \$7.50

THERE'S ALWAYS A PLACE FOR OCCASIONAL FURNITURE

Before ordering any of these gifts, be so good as to read page 20. Thank you.

(2041) A substantial, comfortable chair below is mahogany with cane back and silk upholstery in green or white, which stands 7½" high and costs 50 cents, and (2033) the blue or purple glass bowl on the ebony stand, 10" in diameter and 6" high, which comes at \$8.50



(2044) As to the group in the center: table of green or black lacquer, gold decorations, 70" x 30", \$70. Solid brass candlesticks (2045) 20" high, \$10 each. (2046) Japanese bronze vase, \$67.50



(2043) Now can the Victrola be a thing of beauty as well as of music. This cabinet, finished in red, black, blue and green lacquer, is fitted with a Victor. \$200. If desired, it may be had without the machine (2501) \$150.



(2047) And finally in your occasional furniture list put Wedgwood. The ivory flower holder, embossed grapevine decoration, 6" high, \$7.50. Candlesticks (2048) to match, 8". \$7.50 pair



OR PERHAPS IT IS ON THIS PAGE



(2049) Drop leaf, three deck table of yellow lacquer, hand-painted decorations, rubber tired casters. Opens to 22" x 32", closes to 22" x 13½". \$29

(2050) Looks old and looks English, this walnut antique coffee table with turned legs, to the right. \$22.50



(2051) Antique mirror in dull gold frame 2½" wide with hand-painted floral decorations in soft green. 16" x 32", \$14.95. Candlesticks of antique silver (2052) with decorated candles. 14" high, \$15 a pair



(2053) The exact spot for this tall back Italian mahogany chair is in the hall. Rush seat. Decorated in polychrome. \$24



(2054) From England comes a fireside walnut seat upholstered in velour. \$18.50



(2055) Ivory colored Wedgwood compote, 9" diam. Finely striped design on bowl. \$5



(2057) A generous armchair of painted wood in black with red and gold decorations. \$29. The table (2058) beside it is red and black lacquer—drawers and legs red and gold, top and feet black, 26" high. \$29. The solid mahogany candlestick (2059) stands 13" high and may be had for \$1

(2056) Below is a real Venetian glass compote in amethyst, with natural color pear on top. 8½". \$12.50



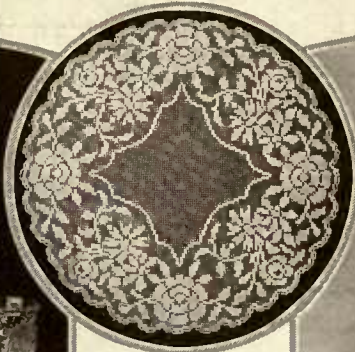
(2060) Scandinavian peasant table, attractive in sun-room, \$35. Lamp (2061) blue and gold china with black base and top, 30" high. Shade of Chinese design and blue silk, 14" wide, \$37. Blue and white fruit dish (2062) 9" x 5", \$1. Windsor chair (2063), \$19. Cushion (2064) peacock blue crepe de chine, 17" wide, \$9

SHE NEVER HAS TOO MUCH CRYSTAL AND LINEN

Give Santa Claus a lift by reading page 20. He'll thank you. So do we.



(2066) The jewelry of the table, a superb English rock crystal service: one dozen each of goblets, champagnes, cocktails and cordials. Cut design of wild roses. \$75 complete



(2065) For the tea table, a solid Filet cloth, 27" diameter. \$14



(2070) An excellent gift of moderate price is a cordial set of celestial blue glass, consisting of bottle and six glasses. Decanter 9½" high. Complete as shown, \$10



(2067) A joy to look at and a joy to use, a breakfast set of American porcelain with Indian Tree decorations in gay colors. Mahogany glass covered tray. Complete \$10

(2068) For the linen closet, a spice apple trimmed with rosettes of red ribbon \$1. Larger size (2069) costs \$1.25. Also in other colors



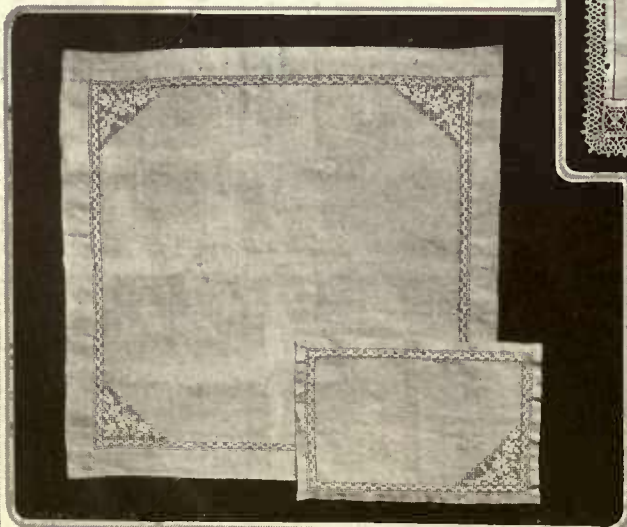
(2071) Attractive individual glass or plate doilies come in cut Italian work—oak leaves and Roman design. 5¾" wide. \$2.50 each



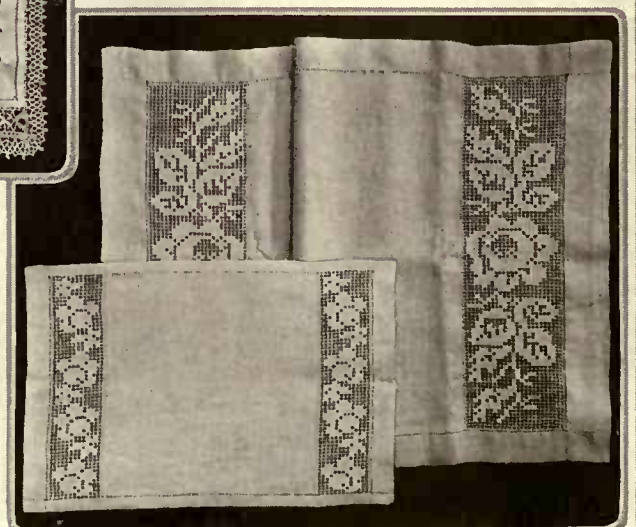
(2072) Dinner plate size doilies of cut Italian work—French knots and woman's head in center. 9" wide. \$5 each



(2073) One can never have too many tray cloths. This has a center medallion of Filet lace, English embroidered panels and an edging with insertions of Cluny. 13½"x22", \$4



(2074) Among the luncheon sets is one of Porto Rican hand-drawn work and hemstitching. Set consists of 32" center piece and six doilies measuring 11½"x17½". It comes for \$13.50 complete



An attractive Hawaiian luncheon set of (2075) one runner, 20"x45" of heavy Austrian linen with Filet tire inserts, \$5.50; six smaller doilies (2076) eliminating separate tumbler and plate doilies, \$1.50 each

WHAT THE HOSTESS MAY FIND ON HER CHRISTMAS TABLE



(2077) Salad set, silver plated and crystal. 10" tray, oil and vinegar, salt, pepper, paprika, mayonnaise jar, garlic box and mixing bowl. \$34 complete

(2078) Service set, 9 1/4" long. Chop fork and spoon of hand-wrought silver. \$13. Pea server (2079) \$7.50



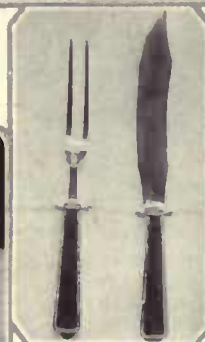
(2080) Ideal in lines and price comes a water pitcher of Sheffield plate in a Dutch design. Gold lined. 9 1/4" high. \$18



(2081) An excellent hostess gift, a Sheffield coffee set consisting of four cups and saucers, pot, sugar, cream, with handled Sheffield tray, 8"x14". \$22.50



(2083) Porcelain fruit dish in blue, white and yellow, or (2084) blue and yellow. 9"x7". \$4. Two pound bamboo basket (2085) of Chinese tea, \$2. Candlesticks (2086) in solid brass, of Colonial design. 8" high. \$7 a pair



(2082) Commendable for strength and simplicity, a steak carving set. Sterling handles, fine cutlery. \$5



(2088) Graffito mirror, 16 1/2"x26 1/2", \$28. Dull oak finish folding table (2089) 27" high, opens to 31" wide, \$20. Cream Wedgwood bowl (2090) 8 1/2"x5 1/2" \$5. Cloisonne box (2091) teakwood panels, to hold 100 cigars, 5 3/4"x7", \$50



(2092) Table decoration in new amethyst crystal. Center vase 10" high, others, 6". Complete, \$3.50



(2087) There is always need for another tray, and this recommends itself because of its serviceable folding handles. Mahogany and cane, oval in shape. 22" long. \$6



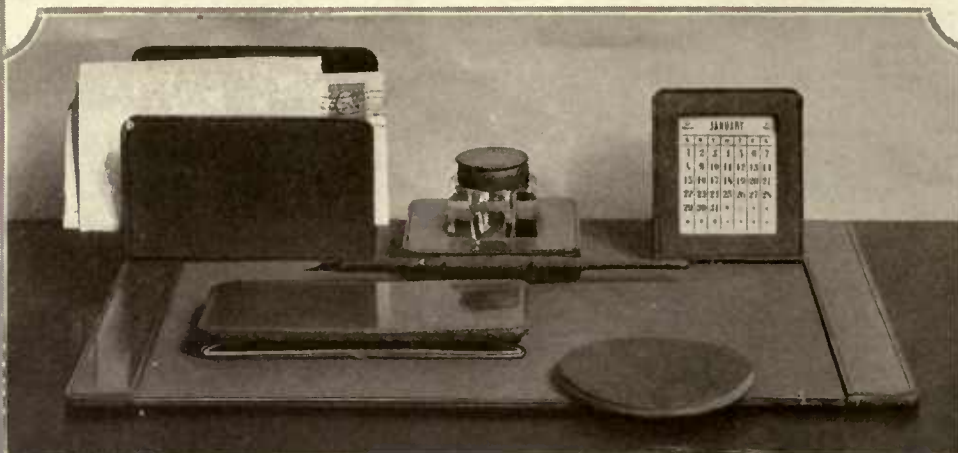
(2093) Among the newer cordial sets, that any hostess would appreciate, is one of engraved crystal with frosted rose decorations. Six glasses and decanter, \$11.25. Mahogany tray (2094) 15" long with convenient handles, \$7

FOR HIS VERY OWN ROOM

Of course, by this time you have read page 20. You haven't? Do turn back to it. Thank you.



(2095) A good reading light, solid mahogany lamp with Japanese shade in blue, rose or gold silk. 23" high. Complete, \$3.50



(2096) A serviceable masculine desk set comes in moire cloth covered with transparent celluloid. Pad, 10"x15". Set consists of inkstand, calendar, letter rack, pen wiper and blotter. In rose, blue, green or tan. \$3.50



(2097) An addition to any desk is an English pewter inkwell with goose quill pen. Base of inkwell 7" in diameter. \$3



(2098) A thoroughly serviceable ash tray comes in silver plate with colored enamel lining under white glass. The enamel may be had in all shades. 4½" diameter. \$1.50



(2100) Basket weave slippers with Turkish toweling lining and tops. In both men's and women's sizes. \$1

(2099) Handy for his desk—a silver ash tray and pipe rest. 3½" in diameter. \$3.50



(2103) A bachelor's set. Sterling coffee pot, 9" high, cream, 3½" high. Sugar 2½", gilt lined. Pot holds a pint and a half. \$69



(2101) For his breakfast tray—pastel shade plate, black border, 8". \$2. Egg cup (2102) 3½" high, \$2.25



(2104) Furniture that he will always use: solid oak Windsor chair, rush seat, \$21. Floor reading light (2105); extends to 5' 6" closes to 4' 4"; Japanese or verde finish, \$5.50; in brush brass (2106) \$5. (2107) Mahogany magazine stand, \$7.50



(2108) A nest of tables is convenient. This with glass tops comes at \$25. Largest table 14½" x 11½". Decorated black lacquer



(2109) In his room he wants a business-like, sizeable telephone stand. Chair and stand above are of solid mahogany, \$11.50. The morocco leather memo pad (2110) with swinging pencil measures 6"x9" and comes in red or green leather. \$2.50

GIFTS OF BEAUTY AND UTILITY FOR HER BOUDOIR



(2111) Telephone shield, 17" high, rose, gold or blue, \$8.50. Powder box (2112) china head, tulle skirts, \$2.50. Ballet girl perfume bottle (2113) 9" high, \$6.50

(2114) For her nightstand, a Thermos jug with ivory finish. 10" high, \$8.50.



(2115) It folds, and so occupies little room, this sewing stand, 32" high. Of poplar, enamel finish with stenciled design in pink and olive. Furnished with complete sewing equipment, as shown, \$12.50



(2117) A broad comfortable sewing chair in Chinese red or green lacquer recommends itself for her room, \$12.50. By it a three deck mahogany stand (2118) useful for tea or sewing. 29" high, 9" wide x 26" long, \$25.

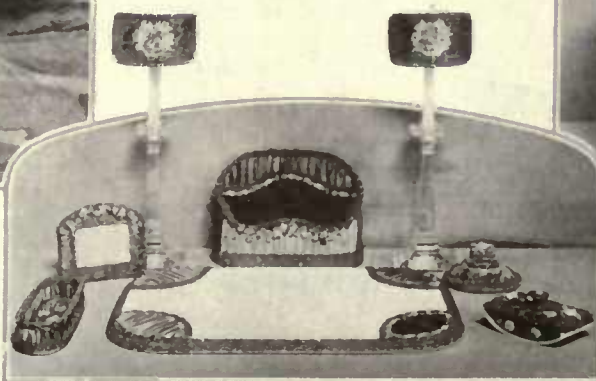


(2128) A dressing table of striking individuality. Black enamel with green and red decorations. Top measures 19"x48", \$125. (2129) Stool to match, \$13. (2130) Side standing mirrors, black enamel with green decorations. 16" high, \$11 each. (2131) Five light brass sconces in antique design, \$12 pair. (2132) Etched glass candlesticks 11" high, \$1.50 each



(2119) Still another breakfast set comes in a fine grade of American porcelain in solid colors—pink, blue or yellow. Seventeen pieces on a glass top mahogany finish tray, \$8.75 complete. (2120) Mulberry glass vase. 10" high, \$2

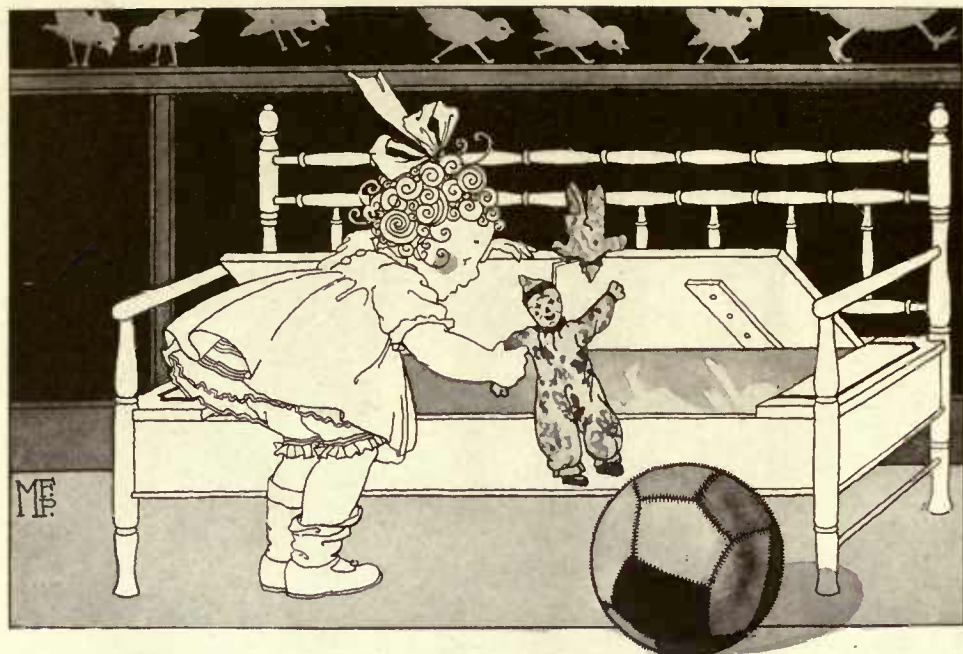
(2121) The illuminated Italian parchment shields below are in soft colors edged with gold guimpe, \$6 a pair. (2122) Glass Colonial candlesticks, 10" high, 98 cents each. (2123) Square candles, 60 cents a dozen. (2124) Six piece desk set of rose, gold, black or blue velour, trimmed with gold lace and French flowers, \$40



(2125) Mahogany stand 29" high, \$15. (2126) Japanese lacquer light, silk shade, adjustable, \$5.75. Silver clock (2127) gold lined, 8-day, 3"x2", \$37. Night set (2500) \$1



(2133) An unusual basket of rose, gold or blue faille silk and gold lace with gold handles, 15" high, \$5.75



THERE WAS A LITTLE GIRL AND
SHE HAD A LITTLE CURL—
AND SHE KNEW WHAT SHE
WANTED FOR CHRISTMAS

*But before she wrote Santa Claus she read
page 20. Have you? Thank you!*



(2138) When the cats prow! and winds howl and windows rattle, you can fasten the windows tight with tabby wedges that come with a verse in a box. \$1.50 complete

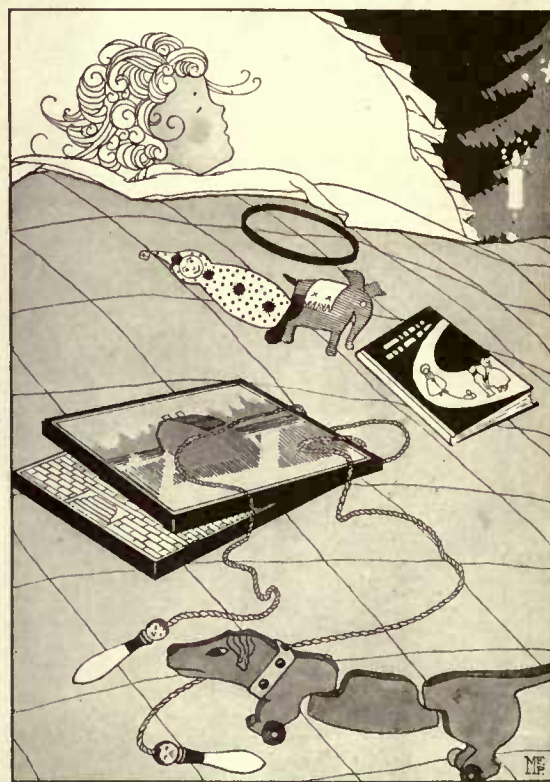
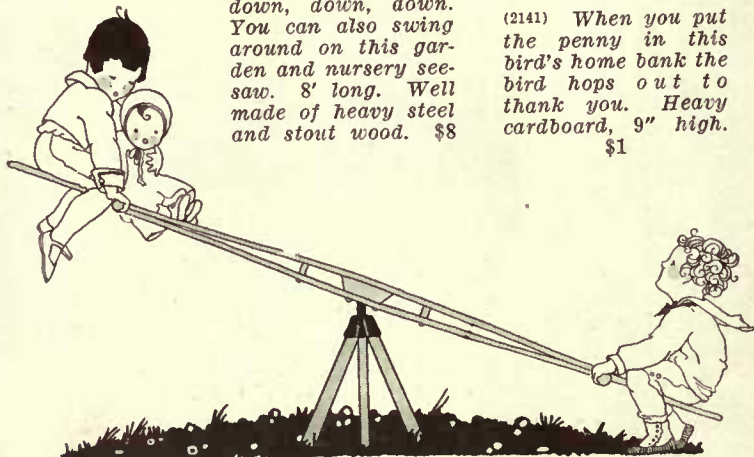


(2139) Made of brown and white checked gingham with silhouetted figures and pockets at the bottom. 80 cents



(2140) Now you go up, up, up; then you go down, down, down. You can also swing around on this garden and nursery see-saw. 8' long. Well made of heavy steel and stout wood. \$8

(2141) When you put the penny in this bird's home bank the bird hops out to thank you. Heavy cardboard, 9" high. \$1



(2142) Tint Tot tassels for shade pulls and baby carriage tops. White cord with painted head. 3 1/4" long. 50 cents

(2143) Untie the bag below and out tumble eight Japanese toys: an accordion, four dancers who hula-hula when you put them on top of a piano or a talking machine, one combination horn and musical rattle and one musical roly-poly. All, my dears, for the sum of 75 cents

(2144) Curly Locks will wake to find a bean bag game—an elephant bean bag, a hoop and a clown, for which her mother—Sh! Sh!—has paid \$1. A book of rhymes (2145) with colored pictures. \$1. A box of 46 building blocks (2146). 50 cents. A jumping rope (2147) with painted handles. 75 cents. And (2148) a wood dachshund 22" long. \$1.50

(2149) She's a Woolly-Wog, my dears, made of yellow and white wool. 5" high. \$1. Guaranteed to stop any baby crying



A STUDY OF TREES IN WINTER

Nature's Etchings of Stark Branches Against
the Sky Framed By Your Windows These Days

E. P. POWELL



IF the woodland landscape in its glory of autumn tinted foliage is Nature's painting, then is that same view in the starkness of winter a Master's etching. How sharply are the naked branches engraved against the sky! With what strength and simplicity of line do the trunks stand out from the snowy fields! Even in the prevailing color note is the simile continued—gray and brown and black in place of the red and shining gold of autumn.

Leaves are the changing, not the permanent, elements of a tree. They are a part of the working apparatus, and are thrown down in the autumn like worn-out tools. The real tree stands there for you to look at and study in its elemental form.

In front of my window stands a *Magnolia acuminata*. With trunk as straight as an arrow, it reaches up some 50' in the air—the very model of vegetable growth. If you were to plan for the purpose of getting the largest amount of sunshine over every twig of the tree, you would do exactly what this magnolia has done. From the base limbs to the topmost twig it forms a complete pyramid, perfectly designed.

Now look over at the evergreens, a form of foliage that Nature designed when the world was elementally rough and stormy, and you will see that the spruces and pines sit flat on the ground, exactly like pyramids—pyramids of green life. It is not only the form for getting the most perfectly distributed foliage, and the best flood of sunshine; it is the shape above all which can most perfectly resist wind and weather.

The magnolia limbs come out with about equal eagerness on all sides of the trunk, and feel their way on a gentle slant toward the light. You are surprised, as you look at them, to see what a community it is. The limbs rarely interfere, and they do co-operate wonderfully in sustaining and carrying on the operations of life. Each limb has its branches, and each branch its twigs. Together they constitute a commonwealth of signal strength and beauty.



what these trees are about. The leaves are woven out of the carbon and nitrogen of the air, with a bit of potash and phosphor-

ous. When they are no longer wanted they are dropped to Mother Earth as a contribution to the soil. They make the humus, which bye and bye will add a large amount of nitrogen to the earth, and keep up fertility. Meanwhile they are protecting the grasses and plants from the severity of winter frost and storms.

None but a fool would burn up leaves. They are a superb contribution to our comfort and welfare. One should lift his hat to the bare old trees, and render thanks. Good neighbors and friends; you are giving us that in which we may plant our future wheat, corn and roses, and which will help to keep the earth fertile in spite of the steady draft which our crops make upon it. May you live long and prosper!

A little farther from my window stands a huge white elm. It is equally anxious to reach the sunlight and air. To do this, when it had reached a height of about 20', it split its trunk out in every direction, went on up and up to 70', and spread its limbs over an area of 30' in diameter. Not content with all this it leaned over its limbs and swung them down in every direction, to catch more of the light and play with the wind. You must not think that these grand old weeping elms were created just to please us. They are creating themselves superbly on an economic basis, yet every elm has contributed its quota to our soil and comfort.



IT makes but little difference in what direction we look, for we shall find everywhere a rich study of life; and we can get at this life process better in winter than in summer. In one direction I am looking through an English elm, and a little farther off an English oak. These trees formed their habits in England, where the seasons are longer, and for that reason they refuse to throw down their leaves till a good while after our oaks and elms are bare. Like true Britons they stand, stubbornly resisting the frosts until November. But when the leaves are off you see that all of these foreigners like to hug the ground, sitting flat down like evergreens, while their limbs climb up conically without losing the idea of strength. You will notice, too, that each of them wants all the earth it can get hold of, and all the air room. They do not like elbowing or being elbowed, so that in an American forest they would be entirely out of place. You set them on your lawn, where they make handsome ornamental trees.

The English or cork-bark maple differs only in this: its head becomes nearly round, and symmetrical in all its lines. I like this neighborliness of English trees, growing side by side with our Yankees; but I wish they were a little more adaptable.

I have just been lying on a pile of beech leaves, looking up through the bare limbs. If you want to know what knotted determination and positiveness are, take a long look up through a beech tree. Each limb has a shoulder and the shoulders all run together in curves, so that for solidity and certainty there is not another tree like the beech. No wonder you cannot drive a nail into beech wood without bending.



THE only beech park I ever saw was in Buffalo. It was exactly like beech woods, where you can just walk under the limbs. If you trim up a beech tree you have spoiled it entirely. It will stand no sort of landscape artist work, as you can see because every inch of the wood is full of will. It has its own way, and will have it. The leaves are a rich brown, and I wish that I might lie on a pile of them every day, delicately sweet and crackly, with an October sun over me. My collies came, and jumped on me to hear the rustle and make me shout.

Just over the hedge is a Kentucky coffee tree that I think very much of, because its character is so strongly marked in its limbs. These make elbows everywhere and every way, so as to fill up all the space, and never hit each other. It is curious about that, because all other trees get their limbs more or less snarled running against each other. When you get through with the Kentucky coffee tree you find each limb has taken just its fair chance, and made an elbow to avoid collision.

There is only one tree where I really miss the leaves, and that is the gleditschia, which carries all summer, fine, small acacia-like leaves, and makes a tree through which the moonbeams sift delicately. I like it for a night tree, when it is exquisite. Just now it has lost its peculiar adaptiveness.

No matter if you do not have any of these trees, study what you have. The common ash is one of the sturdy and rugged trees, a sort of plain everybody's tree, and the maple has always an air of benevolence. You can never look at a hard maple without thinking of sugar, and the soft and Norway maples make autumn gorgeous. There is not much that is suggestive about them when the leaves are off, except simplicity and symmetry.

You will perhaps, however, prefer to go into your orchard and study the remarkable dissimilarity of apple trees. Some are spreading, while others stand as erect as the ash. I think that in planting our lawn we should do it with an eye to as much variety as possible, not in the leaf alone, but in the limbs and the bark as well.

A winter study of trees will tell you some remarkable things if you will not only look but see. And real seeing is an art.

SMALL CLUBS IN TOWN AND COUNTRY

J. FLETCHER STREET *and*
COLLIER STEVENSON

Sketches by Herbert Pullinger

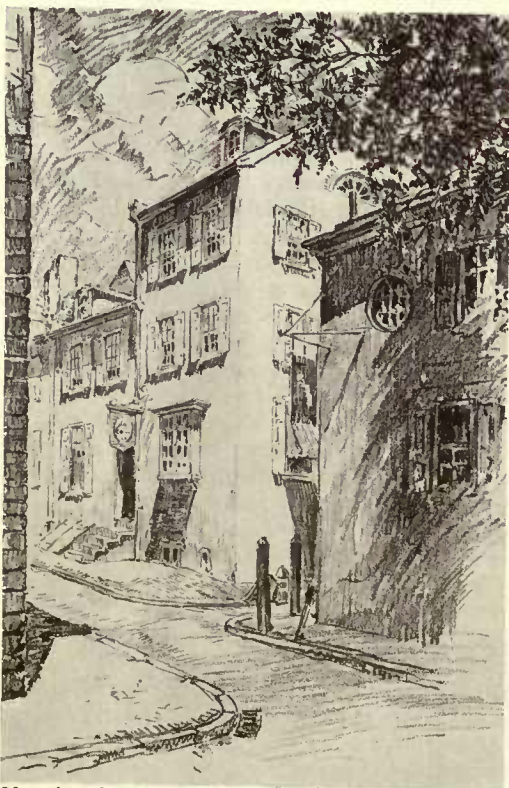
A CLUB is not so much a place as it is an instrument of service. Its success can be gauged by the degree to which its purpose is worth while, its underlying principles sound and its social intercourse contributory to real fellowship.

Even though the worth of a club cannot be measured merely by an edifice, elegant in appointment and compelling in architectural treatment, as a matter of both civic and proprietary pride a club is justified in every effort put forth to acquire a home of distinctive character, thoroughly expressive of the purpose for which it was created.

Of our larger clubhouses, we need not dwell here at any length. We know that their development of late years has so tended to perfection in all details pertinent to material and management, that the average large clubhouse of today wonderfully combines the service, the cuisine, the ultra-convenience of a splendid hostelry with the architectural purity and decorative integrity of a luxurious mansion. Of our smaller clubhouses, the story is, unfortunately, infinitely less roseate; for only in the exceptional instance is there any exemplification of well-directed efforts, either decorative or architectural in character.

ORIGINALITY AND DOMESTICITY

That our smaller clubhouses should be conspicuous merely through not possessing the merit of good design or interesting decoration is in itself a reason for regret; but it is the more deplorable, because in no other type of structure are there greater possibilities, less untrammelled opportuni-



Magaziner & Potter, architects

Coin d'Or, one of the little clubs in Philadelphia's new-made Bohemia



Charles Barton Keen, architect

The Pine Valley Golf Club embodies the architectural perfection of the large club building and the domesticity so necessary to the small. It is a genuine community adjunct to the home



By taking full advantage of the site, the architect has placed the social and living side of the Pine Valley Clubhouse toward the view, building the terrace where it can command glimpses of the river

ties for the development of both interior and exterior originality, whether the location be urban, suburban or rural.

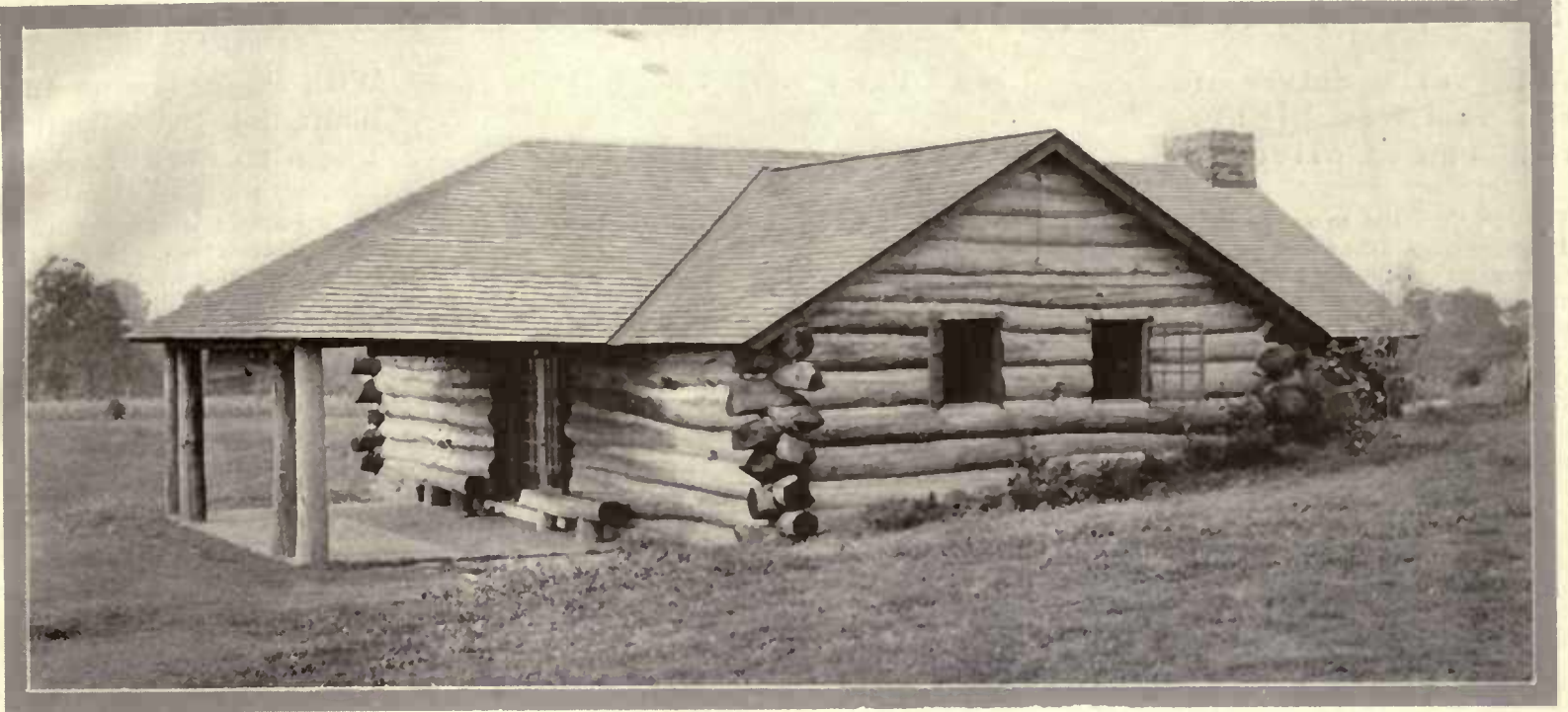
Consider first the matter of exterior design. With propriety, pretentiousness can have no part in the architectural development of a small clubhouse, however properly it may pervade clubhouses of greater scope. As more than compensation for the absence of pretentiousness, it is, however, possible and entirely commendable to invest a small clubhouse with the utmost originality. The product of details all proportionately diminutive in scale, means for the building as a whole only a small compositional mass; hence, even marked originality could scarcely become overpowering, as it might in a structure of more generous di-

mensions and much greater pretentiousness.

Still another quality latent in clubhouse design is domesticity. While it lies within the realm of possibility to clothe a large clubhouse with that quality, there is less likelihood of success attending the effort. Homelikeness, therefore, would seem to be distinctly a prerogative of the small clubhouse—and appropriately so, as the relation of the members of a small organization one to another is as a rule more intimate and “homey” than in a large club.

Domesticity and originality—if these be desirable attributes of our smaller clubhouses, how fortunate is the recent renaissance of the log cabin! Not alone for its sturdy and dignified external character

(Continued on page 54)



D. Knickerbacker Boyd, architect

Where the setting permits, no form of architecture is more adaptable to small club purposes than the log cabin. This on the grounds of the Merton Golf Club at Philadelphia is a simple but interesting treatment



A garden view of the Sketch Club in Philadelphia, one of the new bijoux club-houses



The T Square Club, rendezvous of Philadelphia's architects, is a remodeled house that glorifies a slum alley. Wilson Eyre was responsible for the transformation

There are many decorative possibilities chooses in log cabin walls, and the club that this form of house is sure to have interesting interiors. This is the living-room in the cabin shown above

FROM PINE KNOT TORCH TO ELECTRICITY

A Pictorial Survey of
Old and New Lights
for the Collector

MARY H. NORTHEND

With Suggestions and
Illustrations for Adapting
Them to Modern Use

PERHAPS the most interesting of the many art treasures in the library of Thomas A. Edison is a sculptured marble symbolizing the triumph of electricity. It represents a mound composed of broken and discarded specimens of all the varieties of lighting apparatus known to the past, upon which, half sitting, half standing, is the slender, exquisitely modeled figure of Youth, bearing in one hand an electric torch.

Wrought into that chiseled stone is the entire history of the evolution of lighting, and an interesting tale it is, not only to the home-maker, but to the collector of antiques. We who have long ceased to be impressed by the wonder of evoking a flood of light by the mere pushing of a button must read that story chapter by chapter if we would learn to appreciate our own good fortune in living in the same century with the modern Prometheus who harnessed Jove's Lightnings for the convenience of mankind. It will not be dry reading, for it constitutes an important phase of the world's progress.

Tracing the course of invention and development back to its earliest beginnings in our own land, we find our forefathers, just landed in the New World, confronted with the problem of lighting the rude log cabins which it was their first hurried act of occupation to erect. For a time the cavernous fireplaces, which served alike for heating and cooking, supplied the only illumination, save in instances where a few families had

brought overseas small stocks of candles. Likely enough it was to their Indian neighbors (later foes) that the newcomers were indebted not only for their first lessons in wilderness lore, but in the proper use of torches and candlewood. The former were dry branches of pitch pine, cut to convenient lengths, each ending in a knot. Metal sockets of iron rings fastened to the walls served to support them when these torches were burned indoors, and none would dream of setting foot beyond his own threshold

after nightfall unless armed with a blazing torch in lieu of the unobtainable luxury of a lantern. Indeed, the history of many a famous American family would never have been written but for the flaring pine knot which saved some remote ancestor from falling a prey to wolves in time of winter famine, when the prowling beasts waxed bolder in proportion as their lean sides grew more gaunt with hunger.

Closely akin to the torch was candlewood, the name bestowed on the heart of "fat" wood of well-seasoned pitch-pine logs. This candlewood was divided into thin strips which in turn were cut in eight-inch lengths, tied in small bundles, and stored in dry places in anticipation of the long winter evenings. Candlewood survived in New England until after the opening of the 19th Century, and is in use even today in certain remote sections of the South, where primitive conditions prevail.



Before the invention of matches, flint, steel and tinder were used to strike the fire



One type of Roman lamp, adjusted for two wicks. This is a hand lamp



The other style of Roman lamp was hung by two chains from the ceiling



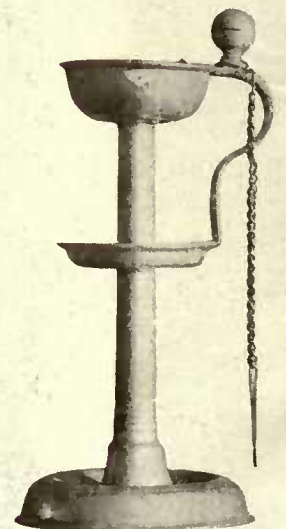
The conch shell was the earliest style of oil font used. The wicks floated in the oil. After this came the Roman lamp above, and the "Betty lamps" to the left



The "Betty lamp" was a modification of the Roman style, the wick resting in the narrow lip



Above are three types of very early hand lamps, showing the transition to the closed oil font. By introducing a wire through the shaft, these types can be adapted to modern use



Meantime the candlestick continued in favor. This shows a prod for knocking off melted wax



An early American pewter canteen or reading lamp with hooded reflectors

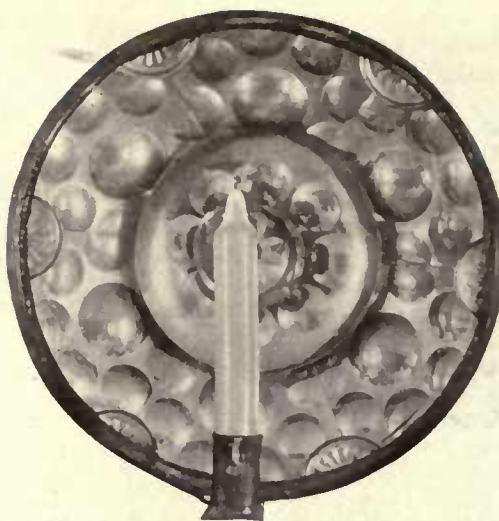
The prohibitive cost of imported candles in the early days of America's history soon led to their local manufacture by the colonists. Sheep being few, and game abundant, an economy was effected by mixing mutton tallow with a liberal quantity of the suet of bear and deer meat. Bayberry candles, whose making has recently been revived with success, were a practical necessity to the settlers during the period when flocks of

sheep were small, and mutton tallow difficult to obtain in consequence. In the beginning, all wicking for candles had to be imported. When the supply ran short, a substitute was found in the pith of rushes; but as the pith burned out more rapidly, as well as being productive of a dimmer light, the spinning of hemp wicking was soon successfully undertaken.

TALLOW-DIP DAYS

As the Colonial settlements by degrees assumed a greater air of permanency, and the flocks increased, it became the rule for each family to make up a year's supply of tallow-dips at the time of the annual sheep-killing. Only a few wicks could be dipped at a time and the operation had to be repeated again and again in order to produce candles of proper thickness. "Candle rods," to each of which were tied several wicks, were supported on a frame, or, frequently, two chair backs, above a container filled with melted tallow. In this container each set of wicks was plunged in turn, and returned to the rack while the tallow coating hardened. Then the operation was repeated. Thus by gradual accretion the "dips" attained the desired proportions of completed candles.

Ere long the laboriousness of the process led to the introduction of candle molds, usually of tin, which not only minimized labor, but produced candles of a mechanical uniformity gratifying to the methodical, uncompromising minds of that day and



The oldest type of candle wall-sconce boasted a polished reflector of either tin or silvered glass. This also is adaptable for electric wiring

generation, very much as the irregularity of the hand-dipped bayberry candles today charms the modern art-lover, who has an inherent appreciation of the decorativeness of form which is thus obtained.

Many Colonial families purchased molds and continued making their own candles, but large numbers grew to depend on the itinerant candle-makers. These candle-makers traveled from place to place during the sheep-killing season, carrying a stock of molds in which to run the tallow

supplied by patrons. Their trade continued to be practiced with good profit until well along into the first quarter of the 19th Century.

The use of candles implied, of course, that of candlesticks as well, and as settlers from various European lands arrived from year to year, bringing with them their own native utensils which, in turn, served as patterns for the manufacture of others, the notable diversity in style and design of the specimens of candlesticks that have been preserved is easily accounted for. Tin, iron, pewter, copper and beaten brass were the materials commonly used. Silver, porcelain and glass came later, but these could only be afforded by the more affluent. The finest candle holders which have been handed down to the present generation are the mural sconces and the mirror candelabra. Fine specimens of the former are today worth several hundred dollars each, while candelabra decorated with glass prisms have brought as much as \$150.



An early type of hand lamp that lends itself to use as a doorside light

The introduction of lamps was almost coincident with that of candles, but though destined eventually to outstrip the latter in efficiency, the earliest forms were inferior, if anything, to the tallow dips. First came the so-called Betty lamp, which was a modification of the classic Roman lamp, oval in form, with a handle at one end, but having at the other (in place of the beak), a broad lip like that of a gravy boat, on which rested one end of a wick of twisted rags. The fuel was tallow or soap grease, which in burning emitted a feeble glimmer, much smoke and an intolerable smell.

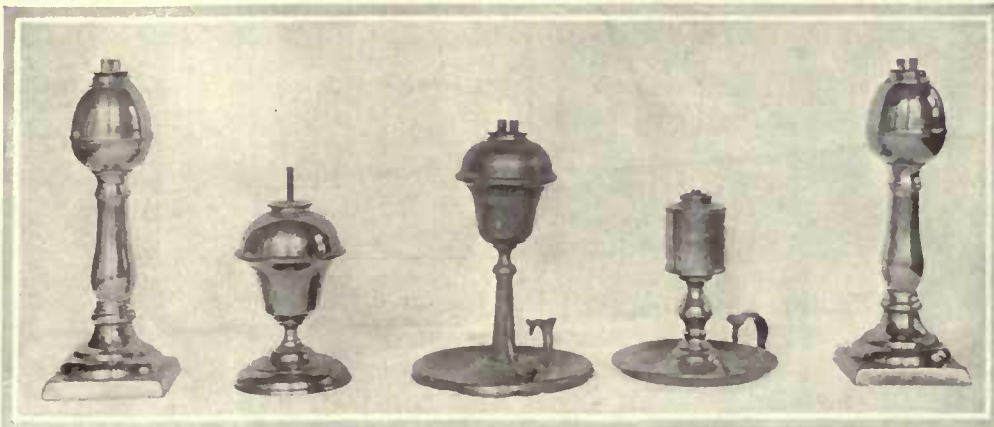
LAMP DEVELOPMENT

The closed lamp came next. In its primitive form it had two short tubes on top, through which the wicks protruded and were pricked up with a long pin from time to time, as they burned down. Whale oil was the illuminant used at first, and this

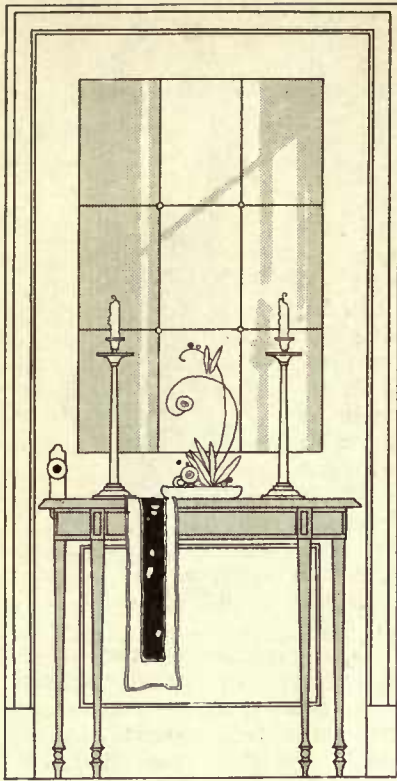
(Cont. on page 58)



In its earlier Colonial form the closed lamp had two short wick tubes on top. Whale oil was used with a round wick which later was changed to the ribbon wick with an adjusting attachment that saved labor and made a better light



The two end lamps are pewter double camphene burners, the middle light a hand lamp of the same style and those on each side small camphene burners with single wicks. Each of these can be modernized by adjusting a new burner or wiring for electricity



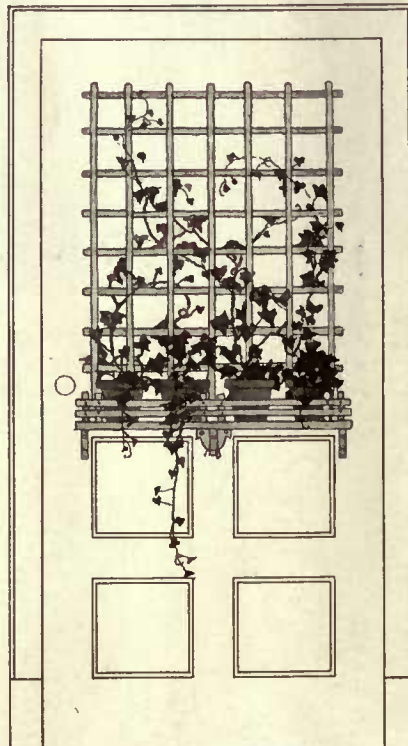
If the shape permits, let a mirror into the upper panel, and set a console table in front of the door



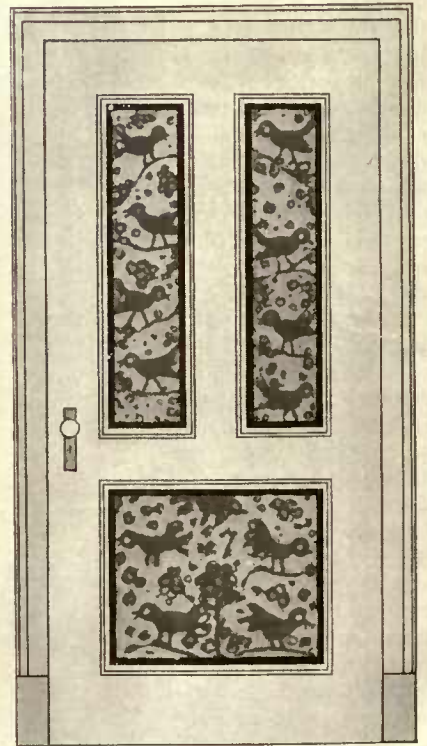
Or the mirror and console treatment may not be feasible, as the door is constantly being used. In that case the treatment shown above is one solution. It consists merely of fastening a framed photograph flat against the upper panel

THAT TROUBLESOME DOOR

Scarcely a house but has at least one door that is a constant esthetic trouble. Either it is not used, and remains a blank space in the wall, or else its paneling is so unattractive as to beseech beautifying. If the problem of your door is not solved by the ideas suggested here, write The Information Service, House & GARDEN, 445 Fourth Avenue, New York City



Nail or paste narrow tinted wood strips to form a lattice against the door. Build out a little lattice shelf. Ivy will complete the transformation



This is the usual type of small apartment door. Set in panels of cretonne or chintz held in place with moulding. The chintz may later be lacquered

To the left, the owner has utilized two long Japanese prints—set them in the narrow panels of the door in a frame fastened flat. Immediate interest is created

A LITTLE PORTFOLIO OF GOOD INTERIORS



Taylor & Levi, architects

Its location under a gallery, where the furniture can be arranged to form an intimate grouping, commends this fireplace location. The fireplace doors are unusual

Albert Kahn, architect

In the living-room below, the paneling—restrained and beautiful in itself—has fortunately been left uncovered. Centers of interest are low, leaving restful open spaces



Smith & Brewer, architects

An English country-house hallway in which tile and chalkstone have been successfully combined. Here the low, round arches and the warmth of color in rug and fittings make comfortable harmony





Coolridge & Shattuck, architects Pennell, Gibbs & Quiring, decorators

A corner grouping in the dining-room of the residence of E. C. Lewis, Esq., at Canton, Mass. The walls are in three tones of grey ivory, and the hangings are of old blue velvet. The house was designed to hold a remarkable collection of paintings and furniture, and the walls are planned as a fitting background for both



A. Winter Rose, architect

In this stairs hall of an English country house are several unusual features. The roof and wall timbers are left in their original hand-adzed state. The brackets under the treads are in dark wood. The heraldic and decorative overmantel is also uncommon, as are the two Sheraton hall chairs



Lord & Hewlett, architects

The ancient Colonial flavor has been reproduced in the dining-room to the left. The corner cupboard is preserved, and the combination of splat-back New England chairs with spindle-back Yorkshire farmhouse chairs, is successful



Lord & Hewlett, architects

The living-room above is a good example of what can be done with simple furniture. Although the mixture of printed chintz and patterned wall paper is usually undesirable, in this case there is sufficient difference in pattern to make it a pleasing combination. Note the butterfly table with splayed, turned legs in the foreground



Taylor & Levy, architects

Here are two distinct uses of the valance: one hung inside the trim, and the other covering it entirely. The same fabric has been used in both bedroom and boudoir, producing a comfortable uniformity

THE GARDEN IN THE HOUSE

GRACE TABOR



The Paris daisy is splendidly healthy and free-flowering. In either yellow or white it makes a desirable plant for indoor bloom



Fuchsias never seem to lose their popularity as house-plants. The odd shape of their flowers and their varied colors are both attractive



When it comes to begonias, there are many more than 51 varieties from which to choose. They belong to a unique family

IT is usually true, I think, that the real outdoor garden enthusiast has only a tepid interest in house plants. He feels small concern for the Boston fern and the ubiquitous rubber plant, and the umbrella palm rouses no enthusiasm in his soul.

Is this to be wondered at? There is nothing very inspiring about any of these, nor about the rest of the list of "house plants" as they are commonly known and grown. They are respectable and dull and *bourgeois*; and, correspondingly, they are a bore.

Yet it must be acknowledged that not everything that will grow in the house is to be relegated to this category; and if one really wants to have an in-the-house garden, there are things that will make it interesting and delightful, even to the hitherto frigid. It is all a matter of choosing and preparedness.

REQUIREMENTS FOR INDOOR GARDENING

The beginning of indoor horticulture must be exactly what the beginning is outdoors—thorough preparation. This does not mean elaborate or expensive equipment; but it does mean general preparedness. It means a table or a bench to work on where earth may be spilled and left spilled; a place where spraying may be done and water spattered and splashed, and no more harm done than spattering and splashing out-of-doors would do; and such an arrangement of the pots or boxes wherein the plants grow as will make watering a simple operation, unaccompanied by the necessity for mopping and messing around generally after every genuine indulgence in it.

But how is all this to be attained when perhaps only the sunny windows of a living-room are available for plants? And when there is no concrete or hard earth floor, as in a greenhouse? And when water will splash, and dirt

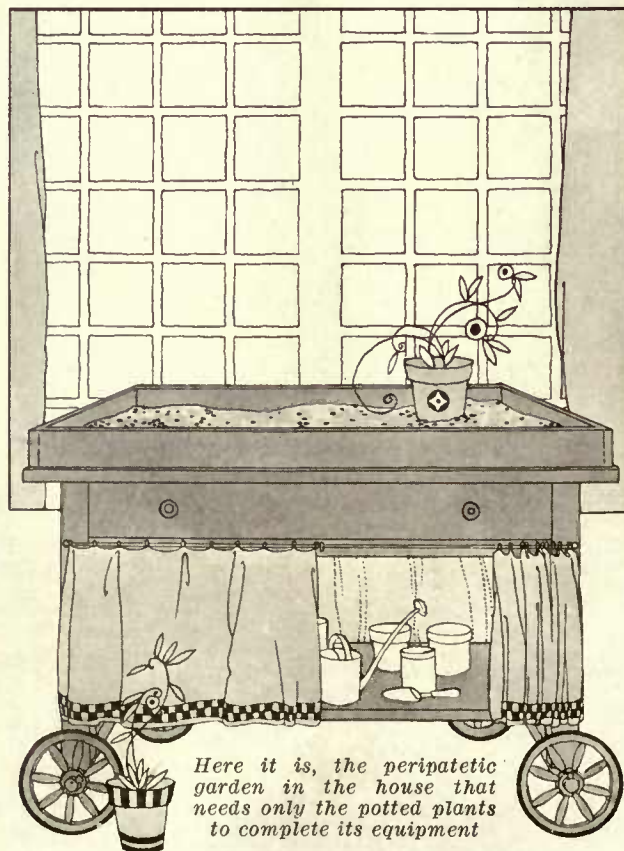
will scatter, no matter how carefully you handle them, or in what quantities?

My first impulse is to say that if the particular sunny window of the living-room is the only sunny window in it, don't have the plants. But perhaps that is a cowardly answer; let us turn to the possibilities which lie in wheeled tables, such as the convenient little tea-wagons, only less finished and elegant while not lacking strength.

The position of a wheeled table may easily be shifted daily, opening up the sunny window at times and giving every side of the garden the advantages of light, which is the next best thing to the overhead light of the greenhouse. Then it may be wheeled out bodily, this entire in-the-house garden, for spraying; when this is necessary; and by a plan which I shall later outline, the drainage from watering may be taken care of so that never a drop overflows. Then a shelf underneath will provide storage for all the implements required, and the fertilizer and insecticides, as well as a small watering pot and a little bulb sprayer. This leaves only the potting bench and its pile of potting soil to be provided for somewhere.

The only possible provision for these is a large table drawer as nearly the full size of the table top as you can have it, a drawer with a stop which will prevent its being pulled all the way out, and a supporting leg for its outer edge when it is in use, like the fold-back leg for the drop leaf on some old-fashioned tables. Such a drawer will not hold a very great amount of potting earth, yet enough can be kept in it to meet ordinary requirements. When drawn out, it becomes the potting bench, which is closed away out of sight and mind when not in actual use.

All of this equipment will, of course, make the table pretty heavy; but a com-



Here it is, the peripatetic garden in the house that needs only the potted plants to complete its equipment

mon kitchen table of whitewood, mounted on four strong wheels from 8" to 10" in diameter, will not weigh so much that it cannot be wheeled about quite easily.

Around the top of the table have a strip of wood about 4" wide by $\frac{7}{8}$ " thick, nailed fast, thus converting the table top into a box of that height. Into this box the plant pots are to be set. See that the joints at the corners and around the edges are made tight, when the work is done, by a filling of white lead; and when everything is ready, spread a 1" layer of coarse gravel over the surface. On this the pots will stand, and thus they will drain after watering; at the same time the gravel will take care of this drainage until it is dried up naturally by the air of the room.

The table itself ought to be painted to conform to the decorative scheme of the room in which it is to stand; and paneling around the shelf underneath, or a cretonne or chintz valance, should conceal the utilitarian nature of its contents. The box top of the table will not only retain any dirt that scatters, but will, by means of the gravel, remain tidy-looking, notwithstanding scattered dirt and the moisture that may remain from drainage.

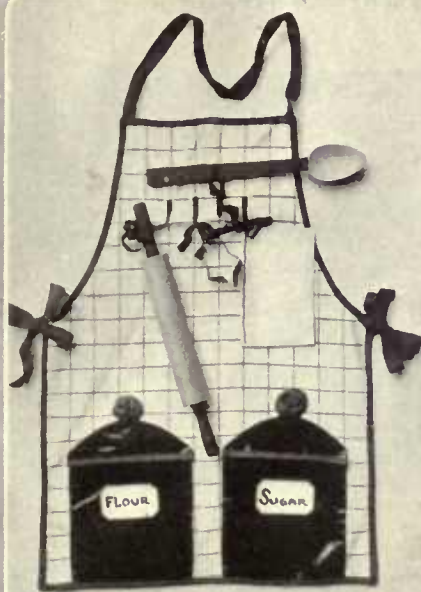


Who does not love a cyclamen in bloom? It takes more than a year from seed to flower, but its indoor blossoming period is long

Plants for indoors are, of course, as entirely a matter of personal preference as are plants outdoors. For myself, I should above all have something with flowers, and let the palms and ferns and rubber-plants be conspicuous by their absence. The beauty of a fern lies almost as much in a suitable environment as in the plant itself—"fern in a crannied wall," you know, and all that sort of thing. "Fern in a parlor window" somehow holds no charm and no meaning, at least for me. But this is not to say that, for those who like them, there is any good reason for not having them. If you are fond of ferns indoors, by all means have as many as you want.

Of flowering plants there are a great many that take kindly to the house—some sturdy chaps that grow outdoors in the garden, and some too fragile to be subjected to the boisterous outdoors at any season. Some are perennials, and some others are biennials; some are shrubs when they are at home, and some, indeed, are trees in their own part of the world. There is indeed a wide field from which to make a selection for any setting.

Yet a few are so much better than all the rest that it is the few that are
(Continued on page 68)



(2151) Certainly she should have a cooking apron. This is just the ticket—striped gingham with two patent leather pockets, rolling pin, sandwich cutter and spoon, \$2

(2152) The two above are known in Doll-dom as the Happy Fats. The girl, 12½" tall, absolutely unbreakable and fully dressed, costs \$1; the boy in gingham overalls (2153). \$1

(2154) Bubble, bubble—no trouble at all. The box holds all the necessary implements; two pipes, two cakes of soap, and two waterproof bibs. \$1.25



(2150) A duck of a chair, decorated in black, white and gold peasant designs. Rush seat. \$7.50

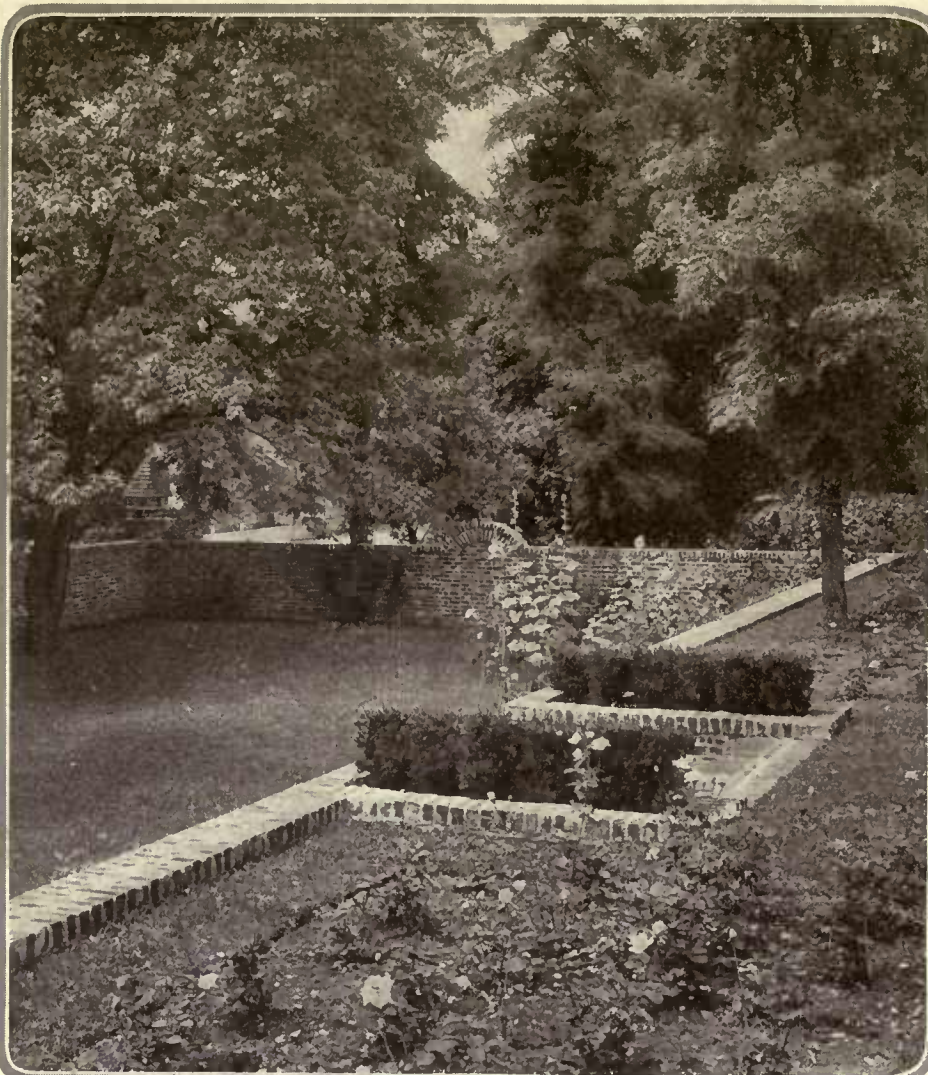


(2155) She can have a quilting party with this complete outfit of thimble, needles, white thread and four packages of gingham squares. 50 cents



GOOD LITTLE GIFTS for GOOD LITTLE GIRLS

Before sending for any of these gifts, please read the Purchasing Instructions on page 20. Thank you.



THE RESIDENCE of
H. S. LADEW, ESQ.
BROOKVILLE, LONG ISLAND

J. W. O'CONNOR, *Architect*

Photographs by Tebbs

Along the side of the house stretches a terrace grown to roses. Box-bordered steps lead down to the lower level of the walled garden. The old trees have been preserved, giving this lawn a generous measure of shade. At the corner is a dove cote, built as part of the wall

The transition from the exterior of the house to the interior is a distinct change. Architecturally the house is Dutch Colonial with modifications that allow for a glassed-in breakfast alcove and a sleeping porch above. The garden lies at the farther side. Inside, the house takes on a different character





Separated from the house by a road is a group of buildings including a studio, garage and stables. The building shown to the left in the picture below is the studio. A passage connects it with the stables and garage



The dining-room is typically Jacobean—both the furniture and its architectural background being simple and straightforward. The table is a good example of the bulbous leg refectory type, and the dresser is characteristic of the period. Large paneling, wide floor boards and wrought iron candle standards carry on the style

Jacobean spirit is also found in the library. Only necessary furniture has been placed in the room, affording the restfulness of wide open spaces, an atmosphere further enhanced by the white walls. Color notes are found in the Jacobean hangings and upholstery



DOING YOUR CHRISTMAS BIT FOR THE BIRDS

Let the Christmas Spirit Include Your Winter Neighbors

LEE S. CRANDALL
of the New York Zoological Park

Gifts of Food and Houses Will Help Solve the Problem

WHAT are you doing for the birds? Are you in any way, however modest, helping to pay the debt mankind, particularly in eastern North America, owes the feathered citizens?

Are you going to give the birds a Christmas present this year?

When the white man first came to America, the balance of nature was perfect. Countless numbers of small birds kept in check the hordes of noxious insects and destroyed the seeds of undesirable plants. Hawks and owls fed on the smaller rodents, and the few birds added to their fare were never missed from the great avian population. Foxes, weasels, martens and other predacious mammals found food in plenty, but their depredations made no perceptible impression on the source of supply. The forest resounded to the drum of the ruffed grouse, the heath hen abounded, the wild turkey was everywhere, and periodically the sun was darkened for hours by huge flocks of migrating passenger pigeons.

Today what do we find? Our smaller songbirds are sadly reduced in numbers, and no longer able to cope successfully with the many insect pests with which our groves and orchards are infested. The useful species of rapacious birds are mercilessly persecuted for the sins of a few evil-doers, such as the sharp-shinned and Cooper hawks, and rats and mice are rampant. The marauding house cat, the worst enemy of American bird life, has come to replace the fox and the marten. The heath hen, reduced to a pitiful remnant, manages to exist, by grace of a vigilant warden, on the tiny island known as Martha's Vineyard.



The woodpeckers like a nesting box of this type, made from a section of a real tree. Size for flickers, \$1.50

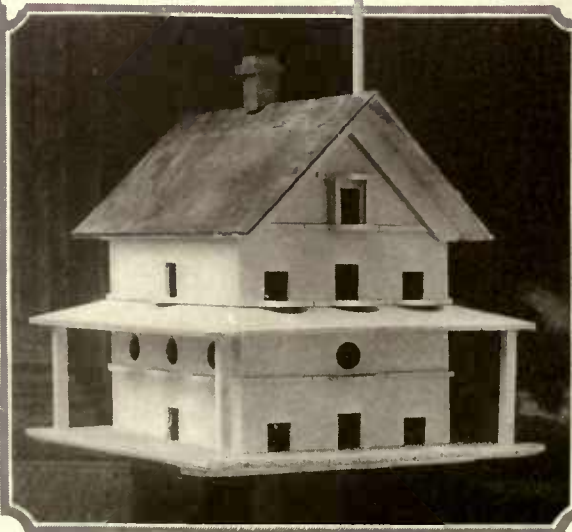
The wild turkey and the ruffed grouse are found only in remote districts, and the passenger pigeon has vanished forever.

THE REASONS FOR THE CHANGE

Well may we ask what has brought about these regrettable changes. The condition of the larger game birds may be laid directly at the door of the army of unrestricted hunters who have ravaged the coverts of America. But the slow disappearance of the small insect and seed-eating species is being occasioned by much more subtle factors which are difficult to remedy.

A few have been the victims of man. The bobolink of our northern meadows is the reedbird of the marshes of New Jersey and

Purple martins are fond of company—in their own social set. Twenty-eight pairs can live in this white cottage, \$12; copper roof, \$15



the ricebird of Southern grain fields. The fat robin which draws the reluctant worm from our lawns in the spring may, in the autumn, appear beneath a pie crust in the cabin of a Louisiana negro.

But most of our song birds are much too small to receive the attentions of any but the misguided small boy, and it is evident that we must look further. Search for obscure causes is unnecessary. Civilization itself is the force which is bringing destruction to the birds. The razing of forests, the removal of dead stubs and underbrush, the spread of the homes of man, spelled the beginning of the end. Birds must have suitable nesting sites and productive hunting grounds, if they are to hold their own. The bluebird, the wren, the chickadee and the woodpeckers require cavities in which to rear their young. Where such simple wants cannot be satisfied, there birds will not be found. There is no mystery about it.

The European house sparrow has received more than its share of blame. There is no doubt that he is able to, and indeed frequently does, drive the timid bluebird and the diminutive wren from desirable nesting holes; the purple martin has suffered much from the inroads of the sparrow. But this invader spreads with the city, and it is not easy exactly to apportion the blame. Anyone who has seen an aggressive song sparrow drive its European relative from a feeding board must feel some doubt as to the fighting ability of the house sparrow, for all his garrulousness.

A much more serious menace is the starling. Introduced in 1890, this bird has spread alarmingly. Like the sparrow, it is



A sheltered feeding house, with glass sides, protects the guests while at their meals. With pole, \$10



Oak walls and cypress shingled roof—what bluebird wouldn't be proud to live here? It sells for \$5

a hole breeder, and thus a natural enemy of the birds already victimized by the earlier importation. But it has another habit of even more serious import. It is an eater of fruit. Growers of grapes and cherries already are complaining of the depredations of starlings, but what of our birds? The great flocks of thrushes,

catbirds, robins and other frugivorous species, during the autumn migration, are dependent on the supply of wild berries which they expect to find during their pauses in flight. But in many localities, where starlings are well established, the voyagers, on their arrival, find the choke-cherry, nannyberry, ink-berry and dogwood already stripped of their fruit. This is particularly noticeable in the vicinity of New York, where the starling is especially numerous.

Next on the list comes the house cat. The ravages of foxes and martens were as nothing when compared with the slaughter perpetrated by the sleek pet of our firesides. No animal is fiercer or more bloodthirsty than a domestic cat which has reverted to semi-wildness, and it is undoubtedly the worst enemy of our small birds.

WHAT CAN BE DONE?

Having examined the causes of the reduction of our bird life, we may well consider the means for aiding its recuperation. It is not necessary to point out, in dollars and cents, the economic value of birds, or their effect on the cost of living. This has been shown so ably and so frequently that it has become proverbial. In the esthetic sense, the bird speaks for itself. We derive pleasure from its varied plumage and its glorious song, and are able to draw profitable parallels from observation of its family affairs. Our very existence, in localities which formerly offered a haven to many species, implies a moral debt which we are bound to repay to the best of our ability.

Following persistent endeavor and agitation by a handful of public-spirited men, suitable laws for the protection of birds have been passed. The Federal Government, unless prevented by the decision of the higher courts, now has the power to prohibit the shooting of all migratory birds, and the winter butchery of our songbirds in the South is no longer legal. Such laws are, of course, of tremendous importance, and no reconstructive work was possible before their enactment. But laws, unaided, will not bring back the birds. Their homes have been destroyed, their foraging grounds leveled, and their numbers are greatly lessened. A few men could force the passage of saving bills; the people themselves must make them of practical avail.

Every man who has a home and a scrap of ground can do his bit. His more fortunate neighbor, who owns a handsome estate, can make of it a veritable paradise for birds. And, what is best of all, the birds will come eagerly and enjoy it.



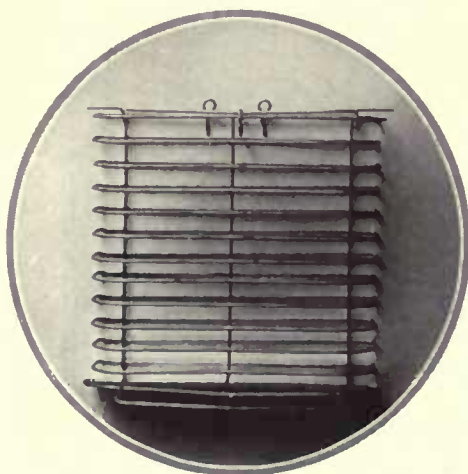
Rustic cedar with a bit of branch for doorstep; wren-size entrance, \$1



Another style in cedar, designed for woodpeckers but also suitable for bluebirds, \$1.25



Architectural design is possible even in a bird-house. For wrens, \$3



Of course, suet may be tied to a branch; but it is easier to put it in one of these wire holders. 50 cents each, \$5 a dozen



It runs on a cable, and you can pull it in to the window for refilling. A movable lunch counter for \$5. Copper roof, \$6

First of all, a few preliminaries are necessary. The grounds must be kept clear of cats. Much can be done by way of persuading neighbors to confine their pets, if inclined to stray. A good terrier is wonderfully efficient in convincing feline visitors that the vicinity is not healthy. If such mild measures do not suffice, sterner ones

must be resorted to. Ingenious traps, designed to capture puss without injuring her, are sold by many dealers in bird appliances.

The matter of licensing cats is now being agitated, and every bird lover is urged to support the movement. Even admirers of cats can find nothing objectionable in the proposed regulation, which would control only the outlaws, and in no way affect the law-abiding individuals.

A clear-toned bell, tied about the neck of the cat, is an excellent means of nullifying her efforts at stalking. Every animal which cannot be confined during the breeding season, should be so furnished.

European sparrows and starlings must be kept down as far as possible. This is a difficult matter, for their numbers are legion, and few persons care to resort to poisoning. Several efficacious sparrow traps are on the market, and great numbers may be taken in them. But the sparrow is an exceedingly keen bird, and it is usually necessary to move the trap frequently.

No good method for dealing with the starling has yet been devised. It does not eat grain, so cannot be lured into a trap as easily as the sparrow. Perhaps when it becomes more thoroughly disseminated, and its evil propensities are more fully understood, a genius will arise who will point the way. At any rate, it is best to destroy as many nests of sparrows and starlings as can be reached, in the hope that these nuisances may finally become discouraged.

Now as to attracting methods. No one feature will prove a more certain lure and be of more real value than a feeding platform, or "lunch-counter." There are many styles, from a simple ledge to a winged affair which turns with the wind, and the elaborate, glass-sided structure, which may cost a substantial sum.

THE WINTER LUNCH COUNTER

But they are all one to the birds. However crude it may be, the station will be well patronized, particularly during the winter. Food is always scarce at this time, and the birds which come down from the north are glad to avail themselves of a constant supply. A mixture of canary, millet, hemp and sunflower seeds, or even wheat screenings, is best as a staple. This will be welcome to the tiny seed-eaters, such as the song sparrow, white-throat, tree sparrow and junco. Goldfinches, siskins, redpolls, purple finches or even crossbills, may gather to the feast, not to mention the nuthatches.

For the insect eaters, suet is the usual

(Continued on page 58)



The guest book has gold and polychrome graffito decorations

IN the days when Boccaccio sang his lays for their pleasure, guests in the home of an Italian nobleman were wont to be entertained in rooms whose furnishings displayed the highest artistic taste of the time. Not alone were the walls of the palace rooms ornamented in delightful color, but the furniture as well received decorations of a kind that required great skill and technical knowledge.

Thence it came about that the ancient city of Siena was widely known for the beauty of its palaces and public buildings. Its artists were given constant occupation filling the commissions for the enrichment of furniture, ornamenting tables, chairs, candelabra and hundreds of other objects, as well as those richly executed marriage chests now so well known in museums.

THE ART TODAY

Between that day and the present stretches the great gulf of five hundred years, but it has been bridged by a revival. Taking these ancient copies as models for his work a Siennese artist of our time, Signor C. Scapecchi, has revived not only all the technical processes employed in the highly decorative art of the 14th and 15th Centuries in Italy, but likewise the very spirit of the art.

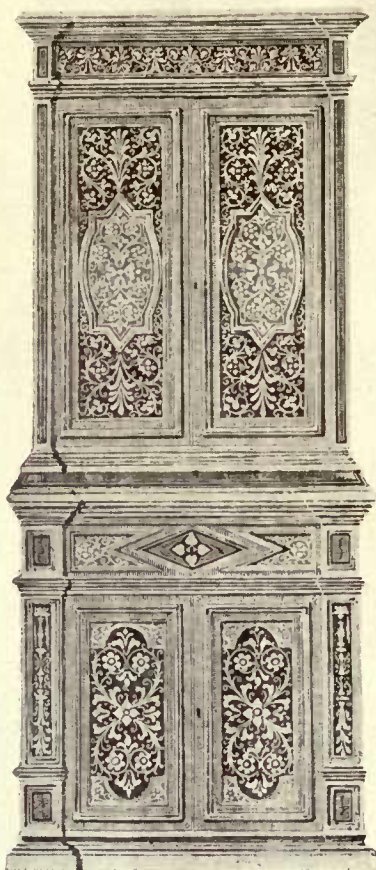
It was in Siena that he learned from his master, while assisting him in the work of decorating the walls of a public building, all the secrets of the art of the "Primitifs," revived for modern use from old records and recipes for application to modern walls and furniture in the fashion followed during earlier times.

This notable revival in modern Siena of the Primitive art has met with success in practical use. The walls of public buildings and palaces there are again receiving decorations in tempera and graffito, as they were treated in earlier times. Moreover the art of illumination on vellum is once more being practised with all the

A REVIVAL OF GRAFFITO

An Ancient Italian Art Suitable for American Home Decoration

IDA J. BURGESS



Design for 14th Century cabinet after the Italian manner. Graffito decorations are used over all



The two little panels to right and left are doors for the writing desk below, painted in tempera

skill of the early Monkish masters who developed this decorative craft.

The type of decoration known in Italian as graffito (scratched), and which forms the bulk of this Siennese work, deserves some explanation. In its early sense, we are told, it referred to the first free-hand drawing of the design on the surface of a board especially prepared to receive further elaboration of the work. This sketch was literally scratched on the surface of the prepared board by means of a sharpened point. Hence *graffito* came to be the term used to describe this particular decorative design. The preparation of the work was simple enough, the tool being merely the sharpened point of a brush handle with which the trained draughtsman freely developed the details of his theme.

The raised portions of the pattern were then built up with prepared glue (rabbit glue was the substance employed by the old Italian masters), and this was combined with the symbolic paintings in tempera. The graffito was made in graceful patterns that enriched the garments of the saints, the halos about their heads and the architectural settings in which these revered persons were placed. What would have been otherwise a mass of flat gold thus became, with the aid of lines and with the raised and indented patterns placed upon it, a shimmering rich setting greatly enhancing the delicately painted faces. Sano di Petro, Ambrogio Lorenzetti, Simone Martini and other Italian painters understood very well the use of this delicate art, and it was constantly employed by their assistants in the wide borders surrounding the mural paintings they were called upon to execute in praise of their mother-city Siena.

TEMPERA PAINTING

Graffito with tempera painting was early employed to decorate the stout wooden corners made to protect civic records in the time when



Reverse of guest book. A splendid gift for the house, \$9



The rare beauty of this Gothic desk and chair lies in the heavy graffito ornamentations which have been done in polychrome and gold

Siena was a republic. The Department of the Treasury was in the hands of four men elected to office and called *Provveditori*, who kept strict account of their expenditures. Their account books, beginning with the year 1226, are extant and have furnished some interesting details of the state of Sienese customs and habits. The house which became their official residence was known as the *Biccherna*, and, for some unknown reason, this name gradually attached itself to their offices.

It was characteristic of the time that artists were called upon to design the coats of arms or other decorations desired to ornament the covers in which official records were preserved. In the corridor of the Piccolomini Palace at Siena there is a series of these covers, showing just how each administration desired to be remembered by some event or personality depicted on the beautiful *Tarolette della Biccherna*, as this series of covers is now known, and succeeding generations of Sienese have thought well to preserve this interesting memorial of early times. Today it forms a picture of those days which is perhaps unique, and it is certainly well worth the pains taken to retain it. Just how and where the application of

graffito and polychrome ornament to furniture for household use became popular is an interesting question. We know of a similar use by the Spanish of decorations on leather at an early date, also that in Venice old furniture of the 16th Century showed *graffito* decorations. It is probably that the artists of both countries developed styles of their own in which *graffito* was extensively and effectively employed.

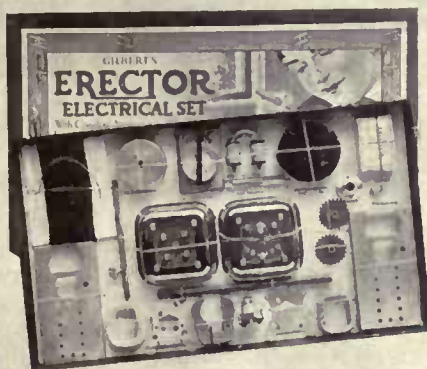
It has been considered possible that the application of *graffito* to the decoration of furniture may have come to Siena direct from Spain, since there was constant interchange of commerce between the cities of Italy and those of Spain in the 14th Century. The peculiar enrichment of Spanish leather by means of raised ornament gilded and painted, may have suggested to the Sienese a similar decoration for the wooden desks, chairs and cabinets made for household use. Certainly *graffito* decorations on panels and wall surfaces became common throughout Italy at a very early date and may have been also used for the decoration of everyday furniture of which we have few examples, aside from the well known marriage chests of which there are many types extant in various places.

Tempera, the old Italian method for the preparation of colors to be applied to a surface already prepared with *gesso* to raise in relief the too flat surface on which they would place ornaments, has been explained many times, so it needs but few words here.

The early masters ground and prepared their own colors, mixing each day a fresh supply with the white of eggs. This, drying quickly, was followed by glazing which enriched and made permanent the whole.

The *tempera* used by Signor Scapecci is similar to that used in early times. Like the master painters of those days he mixes and grinds his own colors, prepares the various glazes and follows the technique of the Sienese school of painters whose complete mastery of all the mechanical processes of their art has added to the preservation of their work. Applied to objects of use in the home it is of supreme importance that the ornament should neither crack, peel off nor otherwise deteriorate through the ordinary uses to which it may be put.

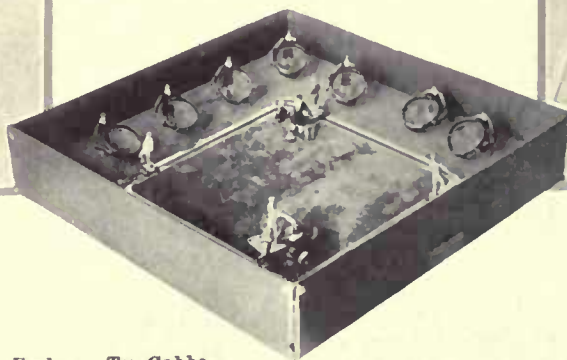
Graffito may be employed in many ways in our modern American homes. Screens, cabinets, writing desks, chairs, tables, mirror frames, picture frames and armorial panels are all suitable for it.



(2156) For the boy with the mechanical bent comes an electrical set with complete instructions and apparatus for making motors, magnets, gear boxes and wiring bells and lights. \$5

FOR BOYS FROM SIX TO SIXTY

After you look at these, read page 20, please.
Thank you.



(2157) Embryo Ty Cobbs will revel in a baseball game that really plays ball. So will the grown-ups, too. 2' square. \$6.50

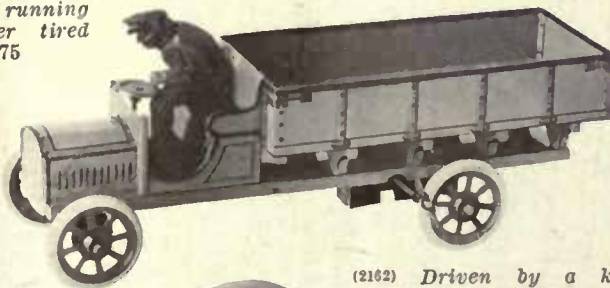
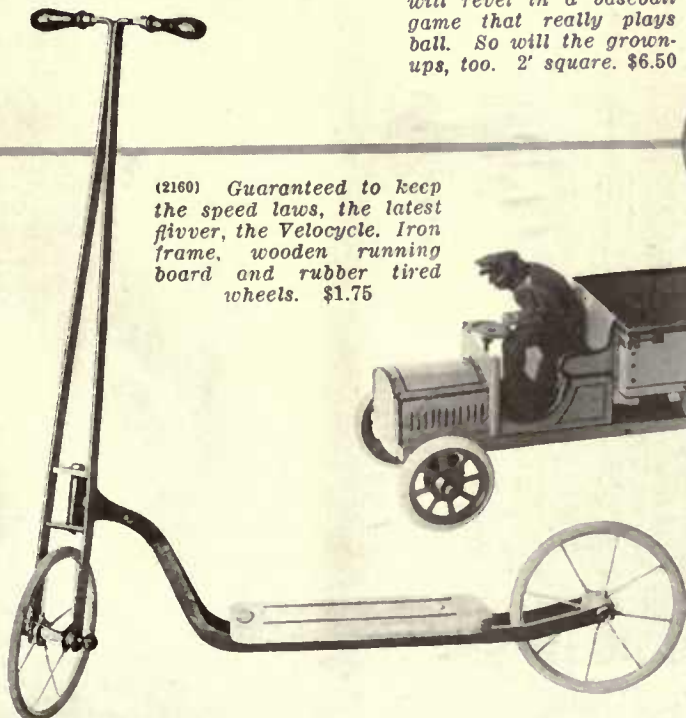


(2159) For the young Joffres and Hindenburgs comes "Fighting for Fun," the newest war game. Canvas map with flag buttons of all the warring nations. In box 25" x 8", \$1.25

(2158) Give him a nickel Ingersoll and he'll never be late. The figures shine in the dark. \$2



(2160) Guaranteed to keep the speed laws, the latest flier, the Velocycle. Iron frame, wooden running board and rubber tired wheels. \$1.75



(2162) Driven by a key winder, this auto truck can drag its load. Painted green outside and grey in. The driver is in blue. 9" long, 2 3/4" wide. 75 cents

(2161) For defense against nursery Zeps comes an aerial gun of steel with mirror sight. Correct in every detail. Shoots wooden grenades. Can be raised or lowered. 11" over all. \$2



MAKING THE FARM PAY

With this chapter concludes the story of a modern farming experiment whose successes and setbacks have been chronicled in HOUSE & GARDEN from time to time. Recent chapters told of the author's experience with dairying and open cultivation in the orchard. The present instalment solves the problem of cover crops as allies in apple growing.—EDITOR.

FLORA LEWIS MARBLE

WE are working primarily to establish a good, bearing orchard. Anything that will interfere with the best growth of the trees is not to be considered. However, if an intercrop could be chosen which would not hinder the development of the trees and could be made to pay part of the upkeep expense of these trees, it was to be welcomed as a side issue.

Hoping always to prevent soil erosion, we decided to try the following method on another twenty-acre plot of young trees with which we could experiment:

We plowed carefully about the roots of the trees in the spring, cultivated with a one-horse harrow close to the trees until the middle of July, then put in a cover crop of rye and vetch in a strip of about 4' each side of the trees, thus leaving an open space between the rows for an intercrop which went in one way of the orchard in strips. This intercrop held the ground from washing during the early summer showers, while the alternate strips about the trees, planted with the cover-crop, were depended upon to hold the ground during the winter after the intercrop had been harvested.

THE CHOICE OF AN INTERCROP

Before choosing our intercrop we looked about to see what ones were recommended which would not interfere with the growth of the young trees. Professor Surface, Pennsylvania State Economic Zoologist, says: "While trees are young there is no reason why cultivated crops should not be grown between them. Potatoes, cabbage, peas and beans, and sometimes in extensive orcharding it becomes advisable to grow corn. Potatoes are better, however, than corn in a young orchard after the first season." Another authority says: "A very satisfactory rotation for use in large orchard tracts is as follows: early potatoes, clover and timothy grown for either one or two years, corn and field beans."

With the best advice, therefore, we could grow potatoes, corn and beans, or any small crop like tomatoes, between our trees. Now the questions came up: How much money is to be had from general crops? Will crops pay as intercrops? Can money be made from crops under ordinary conditions, or must they be specialized, as Professor Bailey says of the apple, for the "extra normal or superior quantity and quality?"

In order to get a little experience we started potatoes on a small scale. The best growers say that fine seed is essential to success, so we started in by planting 12 bushels of

first quality seed to the acre. This is a fair planting for America under ordinary conditions of culture, although Scotch and Irish potato growers are said to plant as many as 37 bushels of seed to the acre. Three acres were planted in strips between 535 trees. The upkeep care of these trees for that season was \$74.90. The potato experiment resulted as follows:

Seed (36 bushels).....	\$48.00
Fertilizer (2-8-10, 1,000 lbs.)	16.50
Plowing and harrowing	8.00
Cutting and preparing seed	3.65
Planting	25.60
Cultivating	12.75
Spraying (material, \$1.28, labor \$19.50)	20.78
Hand working, cutting weeds, etc.)	9.80
Digging	48.75
Hauling to cellar, sorting, etc.	7.07
Crates (200)	27.72
	<hr/> \$228.62

The crop returned 384 bushels. The cost, exclusive of crates, was 52 cents a bushel. The market price ranged from 50 to 60 cents a bushel. If we sold them at the highest price we received \$230.40 and made \$1.78 more than actual money spent, having the crates left for a profit. This did not go far toward paying the expense item for the care of the trees. However, it was a bad year; everyone lost on potatoes because of continued wet weather.



A mixture of grass, clover and alfalfa was sown in the orchard with a nurse crop of oats. After the oats were cut there remained a firm sod mulch that tremendously improved the young trees and checked erosion



"We adopted a small, neglected orchard and worked it on shares for the immediate fruit harvest. From it came medium fruit that kept us all in apples for a year"

All things considered, we decided to try again so as to settle the matter.

This time we saved 177 bushels of our best seed from the first experiment and planted it in rows between 2,556 apple trees. We valued the seed at the best general market price of the season, not at the price we would have had to pay if we had purchased new seed. This experiment showed the following figures:

177 bushels of seed at 60 cents.....	\$106.20
Sorting and care of seed during winter	31.85
Fertilizer (2-8-10, 3,000 lbs.)	54.00
Plowing	38.00
Harrowing	28.00
Cutting and preparing seed....	41.55
Planting	49.98
Cultivating	36.00
Spraying (material, \$7.50; labor \$21.90)	29.40
Digging, hauling, etc.	146.10
	<hr/> \$561.48

The crop yielded 1,004 bushels. Over part of the field the yield averaged 175 bushels to the acre. One section, through bad management, was not cultivated properly and brought the yield down to 125½ bushels per acre, which was bad, considering the quantity and quality of the seed sown. However, if the selling price had been good, expenses on the potatoes could have been cleared. (Continued on page 64)



Morning Star: Venus

DECEMBER, 1916

Evening Star: Mars

SUNDAY	<p>31. Sun rises 7:24; Sun sets 4:42. Why not flood your tennis court and make a safe skating rink? It will be fun for the youngsters and won't hurt the court.</p>	<p>3. First Sunday in Advent. This is the last chance to put away root crops before they freeze. Store parsnips, leeks, beets, carrots, salsify, etc., in cellar or trench.</p>	<p>10. Philippines added to U. S., 1898. What about a bed of mushrooms under one of the benches in the greenhouse? A drop curtain attached to the bench will keep them dark enough.</p>	<p>17. Go over all trees carefully for scale, spraying those that are infested. The scale do not multiply during winter, but they continue to bleed the tree while there is any sap.</p>	<p>24. Fourth Sunday in Advent. Look over all tender bulbous plants such as dahlias, cannas, gladioli, etc. If they are showing growth they must be moved to a cooler place.</p>
MONDAY		<p>4. Thomas Carlyle born, 1795. Do not neglect to give your tender evergreens protection during winter with burlap, a few boards, a pine bough or two, or a sheaf of straw.</p>	<p>11. All fruit houses should have a good overhauling. Cart out the surface soil and make a general clean-up of all nooks and corners that might harbor any pests.</p>	<p>18. Slavery abolished, 1862. There is still time for the fall pruning of grapes; spring pruning means bleeding. Prune heavily and remove all loose bark.</p>	<p>25. Christmas Day. A splendid present is one of those garden baskets containing shears, trowel, gloves, scissors, twine and all the little items that make gardening real fun.</p>
TUESDAY		<p>5. Be sure all outside water faucets are shut off and drained. All sprinkling systems should be looked after, and ornamental vases overturned so they will not hold water and then freeze.</p>	<p>12. One of the finest of all pot plants is the beautiful amaryllis; you can start forcing it now. Force in small lots so that you will have a continuous supply as they develop in succession.</p>	<p>19. Next to preventatives, fumigation is the best means to keep the greenhouse free from pests. Tobacco extracts are good; hydrocyanic gas is sure, but dangerous if carelessly used.</p>	<p>26. This is an excellent time to move big trees. By trenching them out now and then allowing them to freeze solid, you can safely move trees as large as can be handled.</p>
WEDNESDAY	<p>This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations.</p>	<p>6. Bulb plantings of all kinds should be heavily mulched. All are fairly hardy, but the frost heaves the unprotected ground and causes an uneven growth, sometimes destroying root action.</p>	<p>13. If you are troubled with rabbits or other rodents barking your fruit trees during winter, put a small strip of heavy tarred paper or tarred burlap around the bases of the trees.</p>	<p>20. Ember Day. Do not neglect to stake tall plants in the greenhouse, to prevent breakage. Antirrhinum, lilies, roses, carnations, etc., all need support. Stakes can be bought for this purpose.</p>	<p>27. After heavy snow storms make a practice of going over soft evergreens and removing the snow. When it is wet and heavy it is very liable to break their branches with its weight.</p>
THURSDAY		<p>7. Forcing of hardy bulbs in the greenhouse can now be started. Bring them in in small batches and place under the benches for a few days so as to lengthen the stems somewhat.</p>	<p>14. George Washington died, 1799. If you need to paint piazzas or other places where vines are trained, attend to it now. The vines can be taken down best at this season.</p>	<p>21. Winter begins. Going to top-dress your lawn with manure? An impoverished lawn means weeds, and good fertilization will make the grass strong enough to choke them out.</p>	<p>28. Holy Innocents Day. Woodrow Wilson born, 1856. All garden tools should be properly cleaned and hung up. Hard steel tools should be painted with cheap vaseline to prevent rusting.</p>
FRIDAY	<p>1. Sun rises 7:05; Sun sets 4:34. Mulching must not be put off any longer on the flower borders, fruit trees, roses, strawberry beds, asparagus beds, cane fruits, etc.</p>	<p>8. Just as soon as the sweet peas show buds in the greenhouse, mild applications of liquid fertilizer are advisable. If the plants are weak, pinch off the first flowers.</p>	<p>15. Do not neglect to look over potatoes and other vegetables, as well as fruit, stored in the cellar. A little decay can do considerable damage if not removed.</p>	<p>22. When you have any voids in your lawn or you wish to make it perfectly level, you can top-dress it with soil. Use good earth—spent greenhouse soil is excellent, applied 2" deep.</p>	<p>29. Dark forcing in the greenhouse can be started now with rhubarb, asparagus and sea kale. Spent manure from a mushroom bed, mixed with an equal quantity of soil, makes fine compost.</p>
SATURDAY	<p>2. Battle of Austerlitz, 1805. Steps should be taken immediately to store celery for the winter. If you cannot trench it at once, cover it with salt hay until you can.</p>	<p>9. Full Moon. All chrysanthemum stock plants should be labelled plainly and put in a coldframe or dormant fruit house. Keep them cool so as to get good cuttings.</p>	<p>16. Amundsen discovered the South Pole, 1911. Don't neglect successional sowings under glass of cauliflower, beans, lettuce, spinach, radishes, beets, carrots, and other vegetables.</p>	<p>23. At this season complaints are frequent about cut flowers not lasting well. Remember that these are the short days of the year, and that greenhouse plants are soft and sappy.</p>	<p>30. Short days and fire heat are conducive to all sorts of pests in the greenhouse. Keep spraying with insecticides and do not give the pests a chance to get ahead of you.</p>

Heaped in the hollows of the grove, the
autumn leaves lie dead;
They rustle to the eddying gust, and to the
rabbit's tread.
Bryant

When frosts and snows are both together,
Sit by the fire and spare shoe leather.

Do not forget the birds this month, especially if cold weather and snow hinder the feeding activities of the seed-eaters. Suet, sunflower seed and smaller grain will attract them.



Photo by Beals

Borzoi, playthings of Tsars, make just as good playthings for children, as this little curly-haired miss and her Russian wolfhound can attest



Photo by Hill

And there is the Peke, the ideal little house fellow, who is equally at home in a car. The Colonial Dog Mart lent him and Best lent the frock



Photo by Beals

When this was taken, Mistress Frances Robbins didn't care whether she was squinting or not. Her Sealyham pup, "Busy Bridget," was all important

GIVE THEM A DOG AND YOU GIVE THEM A FRIEND

One of the best possible gifts for a child is a dog. If you doubt it, look at the children on these two pages. And then if the Christmas spirit moves you to give them a friend, write The Dog Show, HOUSE & GARDEN, 440 Fourth Ave., New York. We will either arrange the purchase or tell you the addresses of reliable kennels.



Photo by Beals

Despite his fearsome look, the French bull makes an excellent companion for children. If you doubt it, ask Miss Virginia Thaw about her pet



Photo by Hill

Once a dog comes into the friendship of a little girl, Mother Goose is dropped and dolly flung aside. No wonder! Who would not drop them for a frisky Pom? Frock by courtesy of Best and Pom from Jules Ferond



Photo by Beals

There's a great big soft loveliness about a beagle. And he's good sport too for the boy. The beagles here are "Beauty" and "Challenger," and the lad, Ogden Phipps



Photo by Beals

Big dogs like the greyhound are all the more friendly with children for their size. They are quick at play and quick to defend. The Misses Louise and Frances Whitfield show their couples here



Photo by Hill

The boy of the bulldog breed chose a chow in this instance. Naturally. The chow is such a smart bundle of activity and he's just the sort for romping out-of-doors. Both show the effects of it. Chow from Mrs. Dunn's Dog Shop



Photo by Hill

Good for town or country, for city walk or the road tramp, the wire haired fox terrier has few equals. He's alert, companionable and clean. That's why the wee miss (who looks so well in her Best clothes) chose him. Terrier from the Colonial Dog Mart



Photo by Hill

One of the beauties about the chow is that he's as good fun indoors as out. He's a good watchdog too. Chow by courtesy of the London Dog Shop and clothes by Best

Photo by Beals

He looks almost wolfish, the German police dog, but who ever heard of a policeman who didn't represent law, order and protection? The little Misses Olcott feel justifiably safe with this alert fellow



YOUR ALL-YEAR GARDEN

F. F. ROCKWELL

IF you have not already attended to it, this is about the last chance to get the garden ready for winter. Indeed, it may already be too late to do the work successfully, as no definite date can be set for it which will be always reliable—conditions vary greatly from place to place and from season to season, hardly any two being just alike.

The first step is to get clearly in mind the general principles underlying this work. The first of these is that, in nine cases out of ten, mulching is put on not to prevent the plants from freezing in the soil, but to keep the soil, once it has frozen up in the fall, from alternately thawing out and freezing up during the winter and spring. Many plants are susceptible to injury from the heaving and loosening which obtain under unmulched conditions. Small plants may be thrown entirely out of the ground during such a process. Many others, particularly those which bloom early in the spring, are apt to start prematurely if there is a spell of extra warm weather in March or early April, followed by killing frosts later. Mulching keeps the ground frozen until late in the spring, thus holding these over-impatient plants back until it is safe for them to renew their growth and to push their leaves and flower buds up through the warming soil into the sunlight.

From the above it will be clear that mulching material should not be put on until after the first real freeze of the season. But everything should be ready before that so that the work of putting it on can be done promptly. Beds and borders of hardy perennials should be cut over with a sickle or scythe about 6" above the ground, leaving this much stubble to permit the plant to ripen up normally, and also to hold the mulch in place, as well as to mark just where the plants are when the bed is cleared off in the spring.

DIFFERENT KINDS OF MULCH

For the hardy border or bed of perennials strawy manure will serve the double purpose of being a good mulch which the stubble will readily hold in place, and of enriching the soil, the fall and spring rains soaking through it and carrying the plant food down to where it will be available when root growth is renewed in the spring. If no manure is available, leaves or straw may be used, but to prevent their being blown about it is advisable to lay boards or evergreen boughs over them until they are thoroughly settled, when they will stay in place quite satisfactorily by themselves.

For mulching the rose bed, leaves are as satisfactory as anything that can be used. In this case, protection from hard freezing is required, particularly if there are teas or hybrid teas in the collection; and this can be obtained most effectively by using a light, porous material which can be packed up closely about the stems of the plants without injuring them.

With tender varieties, or in very severe climates, it is well to pull the soil up in a rather steep cone about each plant, before the ground freezes. This furnishes extra protection from both frost and rodents, and prevents the forming of collars of ice around the plants, which sometimes injure them. To hold the leaves in place and to make a neat job, a piece of 12" chicken wire can be run around the edge of the bed and held in place with small stakes.

OTHER PROTECTION

Before the hilling-up is done, it is a good plan to go over the rose bed with the pruning shears, cutting long, new growths that would be likely to be whipped around by the winter winds. Shorten these half their length or more, and trim back other growths which you will want to cut at the time of the annual spring pruning. Do not cut these latter now, however, as the canes are pretty apt to be winter killed for some distance back from the cut. Climbing roses and ramblers in sections where the winters are too severe for them to survive if left as they are, can be loosened from their trellises and "laid down" and covered with burlap pegged down or with evergreen boughs.

Many of the ornamental evergreens need some winter protection to come through without in-



(2163) *Pan pipes to his goats on a weather-vane for the garden house. 36" wide, \$35*



(2164) *A generous English gift for the gardener—a fully equipped garden basket of buff wicker. 25½" high. \$24.75. Complete fittings, including memo book*



(2165) *For the junior gardener comes a wicker basket lined with white oilcloth and equipped with tools and flower and vegetable seeds. \$2.25*

Winter Coverings for the Garden and Grounds—Sprays, Pruning and Other Timely Activities

jury to their looks, and either a shelter of burlap nailed to sharp posts, or evergreen boughs woven through a trellis made of stout posts and four or five lines of strong wire, will keep them sheltered from prevailing cold winds. Other plants of various kinds, not hardy enough to survive in certain localities, can be protected by straw jackets tied about them. While these are effective, they are anything but pleasing in appearance. Evergreen boughs will answer the same purpose, are much less conspicuous, and can be put in place more readily. Spruce and hemlock are both good.

For the strawberry bed, clean salt or bog hay is ideal. It makes a springy covering which will stay in place and not blow over the grounds and garden as straw is apt to do. It should be spread on 3" or 4" thick over the rows, after the ground freezes, and not quite so heavily over the ground between the rows. It can be distributed evenly with a fork, and should not lie in bunches.

THE WINTER SPRAY

When winter weather actually sets in and the garden and grounds have been cleaned up, get ready to begin your winter spraying when bright, warm afternoons are still to be expected. One of the reasons for "dormant" or winter spraying is that when the foliage is off and the trees are dormant, much stronger and more effective mixtures can be used than during the summer months. In very cold or windy weather it is difficult to do a good job—to say nothing of the unpleasantness.

The sprays used for winter work have as their basis lime-sulphur, kerosene emulsion, or miscible oil. For convenience, the home gardener who has only a few trees to spray, will find it cheaper and better to buy his sprays already mixed. They may be had in handy and reliable forms ready for use.

If you have not had experience with winter sprays, a line to your State Experiment Station, stating your particular problem, will bring you information as to just what spray would be best for the purpose. In any case, follow directions carefully, for unsatisfactory results are more frequently due to neglect in this respect than to poor spraying material.

Be sure, too, to make the job a thorough one. Get a spray outfit adequate for your needs. For the small place, a compressed air sprayer, with an extension pole that can be carried over the shoulder, will be adequate. If you have much spraying to do, by all means get a portable hand sprayer that can be wheeled about from place to place. These are not expensive and are powerful enough for all ordinary uses. To make sure of the work, it is best to go over the trees twice with the wind, if there is any blowing, in a different direction each time. It will be worth the extra trouble.

PROPER PRUNING

One of the most important factors in getting good fruit is keeping your trees, young or old, properly pruned. The outfit required is very simple: a pair of pruning shears and a small pruning saw—do not be talked into buying a double-edged one, which is apt to do more injury with the side you are not using than it will do good with the other. Do not let the trees get loaded up with too much wood; yet, on the other hand, have a definite plan of pruning to follow out.

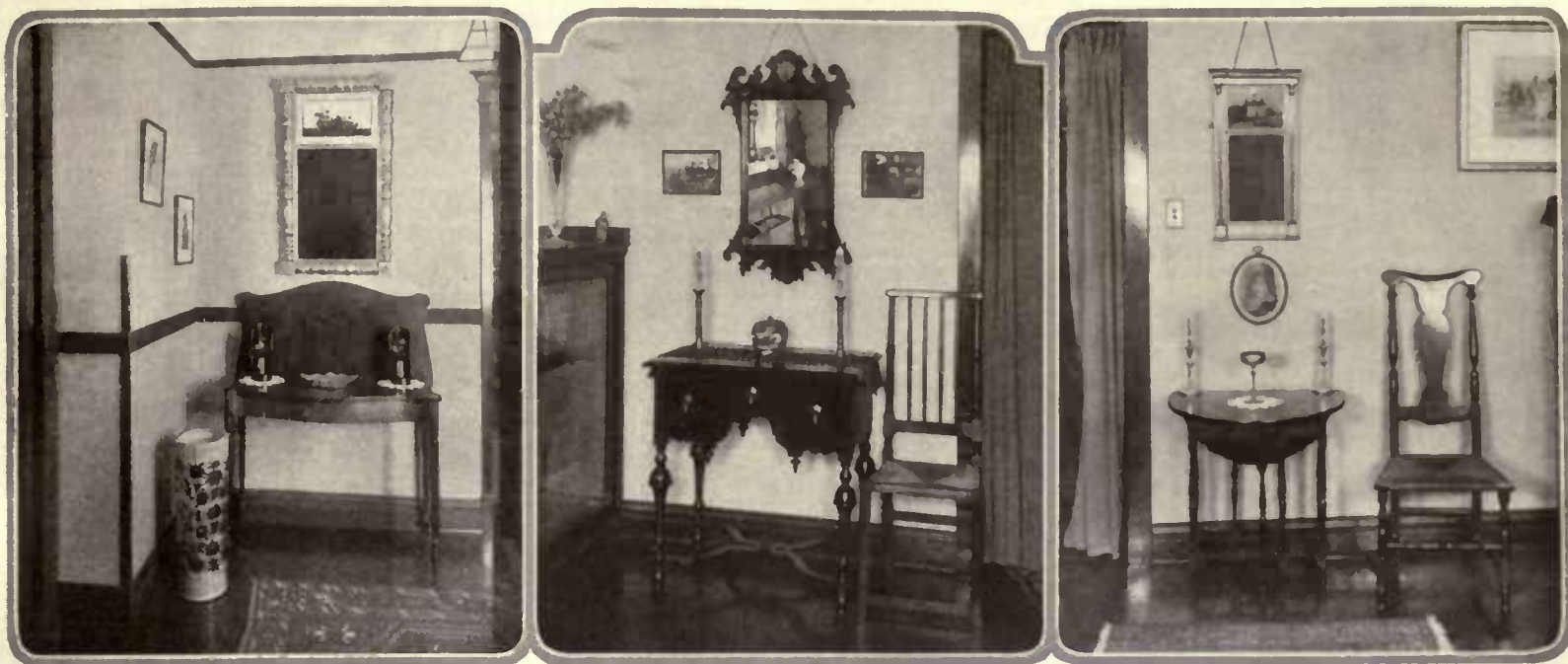
In pruning young trees, of which you are still forming the head or skeleton, avoid having branches spring from the same point on the main trunk, as this will make a Y crotch which is almost sure to cause trouble later when the tree is heavily loaded. All branches that are broken or diseased should be cut back to sound wood.

Branches that cross or are likely to rub against each other in the wind are also undesirable, and usually it is best to cut out one of them, if it can be spared. Young trees and dwarfs should be "headed in" slightly at the tips of the new growth—enough to keep them in shape or down to the size desired.

If you have old trees which, through lack of attention, require severe pruning, remember that it may not be wise to accomplish it all at once. Several years may be needed to complete the work.

TEN GIFT BOOKS FOR GARDENERS

- (2166) *The Landscape Gardening Book. Grace Tabor: \$2.*
- (2167) *The Practical Book of Garden Architecture. P. W. Humphreys: \$5.*
- (2168) *Gardening Indoors and Under Glass. F. F. Rockwell: \$1.20.*
- (2169) *Home Vegetable Gardening. F. F. Rockwell: \$1.*
- (2170) *The Garden Primer. Grace Tabor: \$1.*
- (2171) *The Practical Garden Book. Hunn and Bailey: \$1.*
- (2172) *Book of Garden Plans. Stephen F. Hamblin: \$2.*
- (2173) *The Garden Bluebook. Leicester B. Holland: \$3.50.*
- (2174) *Garden Making. Bailey: \$1.75.*
- (2175) *Continuous Bloom in America. Louise Shelton: \$2.*



The three halls above, showing practically the same treatment for a small passage, also contains just the necessary furniture—a table, a mirror and a chair, small pieces that do not hinder the passing and yet express hospitality

FURNISHING THE HOSPITABLE HALL

AGNES FOSTER

A HALL should be formal enough to receive strangers in, and hospitable enough to welcome friends. Even when its proportions and furnishings make it a living-room, the hall is at best a passage. But, all the same, it should be expressive of the hospitality of the house.

There are four kinds of halls: the large and small, the light and dark. Some are fortunate enough to build halls as they like them—of suitable size and light; others must make the best of a dark, little pocket or a bare, glaring, unprepossessing arch.

By the use of mirrors, paper and furniture arrangement we can cheer up our little, dark hall. A good-sized rectangular mirror, placed on the wider wall, will reflect and thus enlarge the apparent size of the hall to a remarkable degree. If it is placed on the narrow wall, it gives an attenuated reflection. An oval or round mirror has a more decorative effect but does not enlarge so successfully. Adjoining mirrors set in the two corners opposite the entrance will have an enlarging effect, and, if a lamp is set before them, the resulting reflections and light are unusual.

Mirrors serve as a convenience as well. One has only to remove the hall mirror for a few days and watch the men of the family shove their hats upon their heads at most unbecoming angles, to say nothing of the air of real tragedy assumed by the feminine members of the family who are denied a last fleeting look as they speed on their several ways.

SUITABLE PAPERS

One has become a little tired of foliage papers, but they are doubtless the wall covering *par excellence* for a small hall. By the perspective in their pattern one imagines he can see beyond into the depths of the trees. The same is true of landscape papers, so many of which—of Colonial design especially—are now on the market. They are reproductions

EIGHT GIFT BOOKS ON HOUSE DECORATION

- (2176) House Furnishing and Decoration. *Eberlein and McClure.* \$1.50
- (2177) Interior Decoration. *F. A. Parsons.* \$3
- (2178) The Decoration and Furnishing of Apartments. *B. Russell Herts.* \$3.50
- (2179) Decorative Styles and Periods. *H. C. Candee.* \$2
- (2180) The Practical Book of Period Furniture. *Eberlein and McClure.* \$5
- (2181) Good Taste in Home Furnishing. *H. B. Sell.* \$1.25
- (2182) The Honest House. *Goodnow and Adams.* \$3.
- (2183) The House in Good Taste. *Elsie de Wolfe.* \$2.50

of old papers, and the dealer, if well informed, can tell you at what house and at what date the original paper was found.

A light, plain tone papered or painted wall will also enlarge the effect of the hall. A figured paper, other than a foliage or landscape, should not be used in a hall of small size.

A large barren-looking hall may be made cheery and hospitable by using a warm tone figured paper. If the ceiling seems too high, bring it down on the side walls, running the paper up to the line of the frieze and finishing it with a moulding. This gives the feeling that the ceiling starts where the paper stops. Paint the woodwork a tone darker than the paper and lay a rich, warm tone carpet or Oriental rugs on the floor.

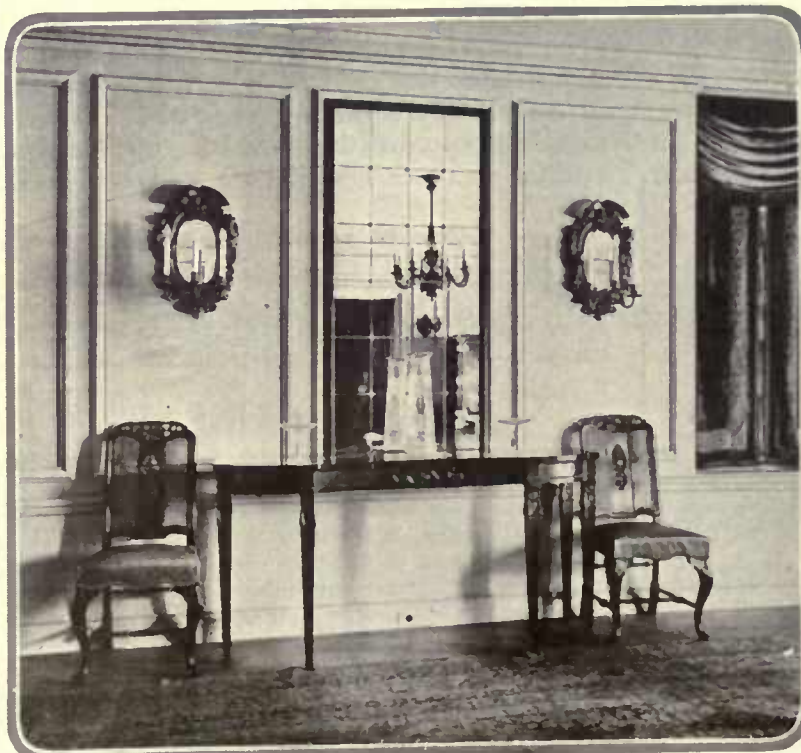
FURNITURE AND FITTINGS

On the market are some beautiful Morris designs that are especially attractive in halls, and some interesting French patterns. They are dignified, formal and handsome. In halls with such paper, do not place small pieces of furniture: use a few large pieces—a credence or cabinet or an upholstered highback seat. A chest is too low to furnish, unless one uses it as the main motif in a group, placing a tapestry or fabric above, torchères at either side and a large brass or pottery bowl of brilliant color upon it. If torchères are out of the question, inexpensive high brass candlesticks may be had.

The woodwork should be lighter than the floor. The floor coverings may be of a warmer tone but not so deep as to absorb light.

Alterations may be made in the door; the upper panel may be glassed and top and side panels used. I find that many people swathe their side panels with dark silk that cuts off the light. The thinnest cream scrim, drawn very tight and attached to top and bottom by a rod, is sufficient. The top transom, which may be semi-

(Continued on page 66)



Pennell, Gibbs & Quiring, decorators

In a more elaborate hall a mirror paneled into the wall, flanked by well designed sconces and with a console before it makes a group of great refinement and charm

Toby Mugs and Other Jugs

(Continued from page 17)

minded her that he had presented to the child a silver mug on the occasion of its christening.

All this is merely retold as a justification for the apparently flippant use of the word mug in the title of an article. But you may take the word to mean either the vessel itself or the face upon it—according as you are of a sensitive nature or otherwise. As a matter of fact, the use of the word mug as a colloquial term for face, no doubt became popular with the advent of the toby jug with its jovial and, perhaps more often, comic physiognomy.

THE ORIGINAL TANK

The name "Toby," as applied to a jug or pitcher, in statuette form, is generally conceded to be derived from a noted eighteenth century toper, Sir Toby Philpot. This gentleman gained renown by drinking two thousand gallons of ale out of his silver tankard, and indeed such a record would seem to entitle him to become the godfather of all future ale-pots. Whether to Sir Toby such credit is due—or even if Sir Toby Philpot is but a myth, as his name might imply—it was, nevertheless, in the eighteenth century that these little squat jugs first were made in England, and immediately became popular. They were probably originally baked by the Staffordshire potters, and at first the toby was merely a gaily colored jug in the form of a man seated, holding a pipe or an ale-mug in his hand. He invariably wore a cocked hat, because the tricorne furnished an ideal shape for the pitcher's lip.

After the little old man, or toby,

form of ale-jug had proven its popularity, a demand for variety came, and it occurred to the potters to use tobies for cartoon purposes. Thus the face of George II was put on a toby by a Nottingham potter, and later a toby representing George IV was produced in Staffordshire.

From that time on, almost all notable characters of history have had themselves modeled into beer mugs. Napoleon Bonaparte in particular is, no doubt, the most tobyed of all celebrities. Nelson, probably, comes next, with the Duke of Wellington a close second. There are many tobies of George Washington. One very good one was made in Trenton about fifteen years ago, and about six years ago an excellent one representing Theodore Roosevelt was produced at the same pottery.

Among other tobies of American make we might mention one of McKinley, which was made in Ohio, at the time of his first campaign, but it bore only an indifferent likeness.

But even earlier than these were the American-made tobies of Vermont. At Bennington, prior to the Civil War, several models were produced. They are all of a peculiar mottled-brown ware, and therefore lack the attractiveness which the bright colors add to the Staffordshire jugs. There is a George Washington, an Ethan Allen, and a Benjamin Franklin, of Bennington manufacture, and col-

lectors wandering about New England will not go far wrong if they pick up one or more of these as opportunity affords.

COLLECTING TOBIES

From the collector's viewpoint, there are two kinds of toby—the portrait toby and the comic. The portraits are usually of historic characters such as kings, generals, admirals, and statesmen. The comics represent Punch, John Bull, Falstaff, and certain standard figures that have been named "The Jolly Good Fellow," the "Post-boy," the "Snuff-taker," etc.

Portraiture on jugs, however, has appealed to many besides the Staffordshire potters. In Holland, at the time Cardinal Bellarmine was persecuting the Flemish, pitchers were made bearing the prelate's bearded countenance. They were called Bellarmine's and showed a rude face at the top of the jug, with a huge square beard.

Even in the days of the Incas, in Peru, the idea of jug portraiture was in more or less general use. These jugs were called huacas, and were placed in the tombs, with wine and other food. Many of these jugs were undoubtedly intended to be portraits of the dead. A large collection of them may be seen at the Natural History Museum, in New York, and no one will doubt that most were intended as likenesses.

Some of them show strong character features, and the modeling of most of them is excellent.

Of late there has been a growing interest in these toby jugs;

so much so that Sir F. Carruthers Gould has recently modeled five tobies of the great figures of the war—Earl Kitchener, Sir John French, General Joffre, Sir John Jellicoe, and David Lloyd-George. There were only two hundred and fifty made of each, and the moulds were then destroyed.

It is probable, therefore, that the price of these historic pitchers will rapidly advance. Some of the early Staffordshire jugs now bring pretty good prices at auction and in the shops. A genuine toby of the late eighteenth century may cost anywhere from \$50 to \$75. But many imitations of the real article have been made and boiled in chemicals to give the effect of age, and are offered to the inexperienced collector for four or five dollars. It is therefore safer, as a rule, to buy your jugs only from the most reputable of dealers, or to get some friend, who may be an expert in such matters, to take a look at your desired toby, before you actually make the purchase.

Staffordshire has been imitating itself, to no little extent, during the past ten years—up to war time. Some of the potteries are known to have dragged the old moulds out of seclusion and to have made new tobies from the ancient models. But, as a rule, the modern piece, even if cast in the old mould, is quite easily detected by the trained eye, chiefly because the coloring is neither so carefully nor so skilfully done. And the texture of the clay will invariably betray the piece of modern make. Where a piece chips off a modern jug, the clay will show white; whereas a chip from an old piece will leave a scar of a darker, greyer tone.

In this accidental manner the collector will be able to verify the authenticity of the pieces in his collection.



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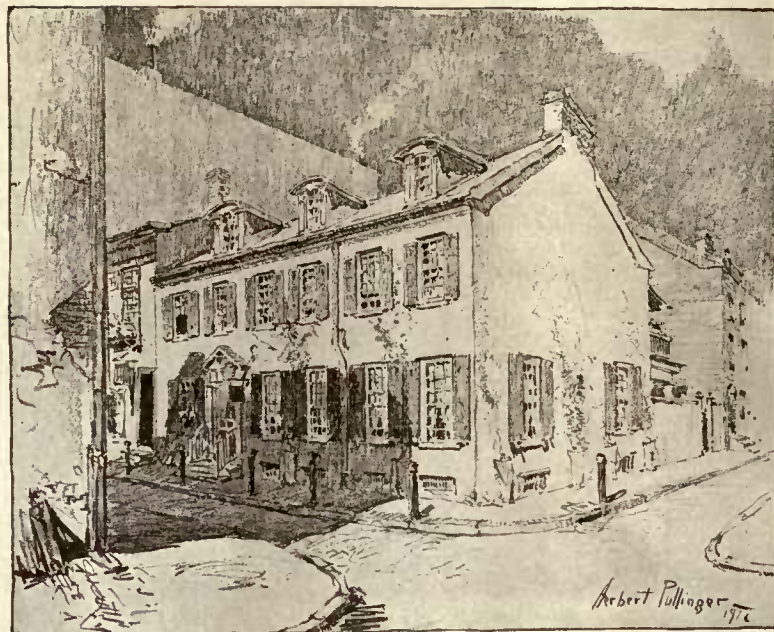


ANDORRA NURSERIES
Wm. Warner Harper Proprietor

Chestnut Hill, Pa.
Box H

Small Clubs in Town and Country

(Continued from page 31)



The Franklin Inn, another of Philadelphia's small clubs, is a remodeled Colonial dwelling on a sequestered street

does the log cabin merit consideration; its interior walls likewise warrant commendation, for, if left unplastered, they create a wonderfully effective background for decorative treatments thoroughly in accord with club traditions. Unfortunately, as a type, the log cabin is not adapted to general employment, owing to its entire lack of harmony with the structural forms in use today; but, for a site at all suggestive of the primitive conditions which originally produced it, the log cabin is a refreshing alternative to other more conventional types of architecture.

THE CHANCE FOR COLOR

In this country we cannot be accused of prodigality of color, and this rather to our shame, too; for, judiciously administered, color is perhaps the most effective medium by which originality can be gained, irrespective altogether of the possible mediocrity that it may veil. Think of the beautiful hues which rarely appear in American architectural work—the soft pinks, rich oranges, glowing purples, rich blues! Then

to see that, in a land made colorful by Nature, our architectural endeavors continue to be expressed in quiet monotone, in retiring greens, in chilling whites, pale yellows, dingy drabs and self-effacing grays!

Where, more appropriately than in the small clubhouse, can the achievement of really distinctive color schemes put to rout the inanimate effects that now predominate? Certainly not in the very large clubhouse, where the greater expanses of wall might prove disquieting if even a trifle too brilliant or too daring, appear in American architectural home, where, alas! there is, as a rule, the necessity for somewhat restrained effects, that prolonged appeal and long-continued service may be assured. To the small clubhouse, however, color is a rightful heritage, as we shall see for reasons quite obvious.

The small clubhouse is not in continuous use, nor is it even occupied every day by the same group of people. It is distinctly a place of occasional occupation; hence, in its exterior development as in its interior treatment, colorings and

(Continued on page 56)



Robeson Lea Perat, architect

The Porch Club at Riverton, New Jersey, chose a bungalow type for their house



J. Fletcher Street, architect

The Colonial style, as shown in the New Century Club, at Middletown, Del., is generally a favorite because of its roominess



When Your House Goes Abroad

THE modern motor car is really a portable house with ninety horse-power in the cellar. It should represent the owner as accurately as does the actual living room; should be as individual, as perfectly appointed, as comfortable.

HOW to secure this most desirable result is the theme of House & Garden for January. The motor and all that in it is—its use and its usefulness, its fashions and its fittings, its garage and its dog—all these are in the pages of our January issue. From the last word in imported twelve-cylinder elegance to the family service car, House & Garden will discuss in text and pictures the motor as an adjunct to the expertly managed home. If you have a car—or are still in the catalogue stage—read in the January House & Garden:

It's Not the Cost; It's the Upkeep	<i>How to determine beforehand just what your car is going to cost per month.</i>
The Garage in the House	<i>Ingenious methods of making your garage unobtrusive and convenient.</i>
Cars That Lead Double Lives	<i>How to transform your open country car into a closed limousine for town.</i>
De Luxes for Limousines	<i>All the latest quaint whimsies in useful or elegant trifles for luxurious cars.</i>
Wanted: Sixty Degrees	<i>The motor-car owner's problem of how to heat the garage, and what can be done about it.</i>

AND, as usual, House & Garden will have a host of articles and pictures dealing with everything in house and garden and the contentment that is to be found within four walls. For those who are going to build this spring, January House & Garden will offer some stitch-in-time suggestions. For those who are watching for the odd piece of furniture, or pair of candlesticks, or length of cheery drapery, January House & Garden will show several pages of interesting reproductions. And for you—well, reserve your copy at the newsdealer's now!

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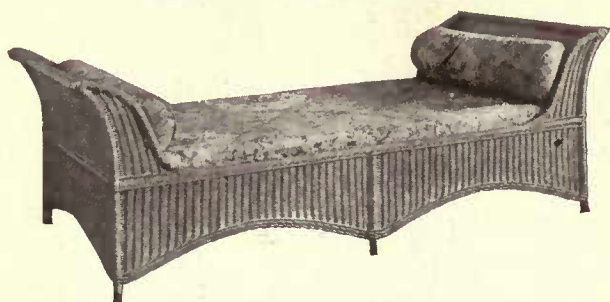
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Small Clubs in Town and Country

(Continued from page 54)



Otis & Clark, architects

The building for the Indian Hill Club at Winnetka, Ill., is an adaptation of the Colonial design, roomy without being too pretentious

combinations are permissible—desirable indeed, because of their stimulating effect upon eye and mind—which, despite their piquant charm, would be scarcely feasible within home-bounds on account of their venturesome originality. The whole atmosphere of a small clubhouse should suggest conviviality, and joyfulness unrestrained, if not exuberant. Can that joyfulness of good fellowship ever be adequately expressed in any dull monotone, however harmonious?

Clubs, both large and small, play such an important rôle in modern life, that it is almost impossible to outline any suggestions likely to prove of real helpfulness in determining what form the inner arrangement and equipment of even the smallest clubhouse should assume, so long as no two organizations embrace the same activities or cope with quite uniform problems. Probably the only clubs which run even fairly close to a definite type are those smaller ones begat by the Feminist Movement, that has leaped from continent to continent during recent decades; and they correspond in form because intellectual and social pursuits, not unnaturally, have chief place in the calendar of the majority of women's organizations.

In a woman's club, interest inevitably centres upon one main room, adapted alike in area and in appointments to use both for club meetings and occasional entertainments. There must, however, also be an adequate provision for the innumerable committee meetings that thrust themselves into any club year. In planning a small clubhouse, the part of wisdom is so to place these necessary rooms for committees that their area may readily be called into requisition to accommodate any overflow of guests from the main club room. This, of course, can best be done by arranging the rooms *en suite*, with wide communicating doorways which can be thrown open throughout.

And what clubhouse, whether for men or for women, would be entirely complete without a culinary department? True, in a day when domestic science is likewise an art, the culinary department need not usurp much space; but it must be irreproachable in its appointments, well lighted, generously ventilated, and so equipped that the preparing and serving of food may be accomplished at all times with the utmost convenience and dispatch.

TYPES OF ARCHITECTURE

The type to which perhaps the majority of our women's clubs outwardly adhere can be placed under the heading, Bungalow—though only in the very elastic sense in which the term is customarily used. More ac-

curately, this generally accepted type might be characterized as a blending of Bungalow and English Cottage influences, readily recognizable in two of the illustrations which accompany this article. Though their constructive materials differ widely, there is undoubtedly a family resemblance discernible in these two examples—The Porch Club at Riverton, New Jersey, and The New Century Club at Middletown, Delaware—not only in size, but in composition and general effect.

If any architectural style may be said to predominate in the designs of our lesser country clubs, it is the Colonial. There is no apparent cause for this, other than the amazing adaptability of the style and its general popularity. The log cabin has already been mentioned as an equally appropriate type of structure for a clubhouse of sufficiently isolated location; but it is only one of several interesting alternatives. The topographical character of the site should of course always be a fundamental consideration in the selection of any stylistic treatment—and if that topography be at all distinctive it should be viewed as a golden opportunity for the play of striking originality in the design of the clubhouse.

CITY CLUBHOUSES

As a rule, originality is rather more difficult to embody when a small club is to be located upon a city street, rather than on a site of unrestricted area; for, very properly, some cognizance must be taken of the architectural character of any neighboring building in order to avoid an offense against the eye either in line or coloring. There is, however, at least one street wherein originality can and does have full swing—and that street lies in the very heart of Philadelphia.

A very lowly street it was—and not so very long ago—a little by-way, but wide enough for a single cart, indiscriminately peopled by blacks and whites and dingily lined by weather-beaten little two-story houses. So central and withal so quaint, the picturesque and practical qualities of the street in time touched a responsive chord: and club after club gradually acquired the old houses, restoring and altering but never destroying their early simplicity. Today, the street is a thing unique and fascinating—not only as an alluring bit of Bohemia, wherein the literary and artistic lights of a great city find a constant source of inspiration, but as a veritable kingdom of clubs, wherein the various little clubhouses are, collectively, as harmonious as they are, individually, distinctive and original. It should be a guide and inspiration to others.

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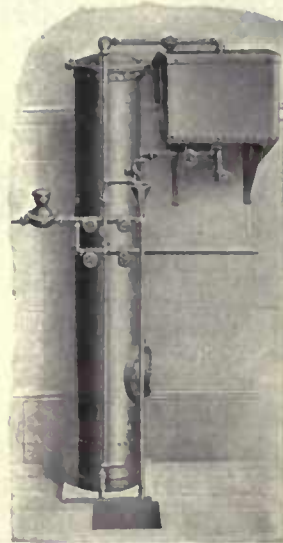
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Doing Your Christmas Bit for the Birds

(Continued from page 43)



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BIRDVILLE, TOMS RIVER, N. J.

Note: Woodpecker houses are provided with the proper quantity of special nesting material. While the cost of materials for the birdhouse has doubled in the last five years, our prices are still the same.

provision. Metal baskets, cleverly devised, are made to be attached to trees in convenient positions, and cakes of suet, containing nuts and seeds, may be had to fit them. Blue jays, woodpeckers, nuthatches and chickadees will not be long in finding such offerings.

By such means, many birds which otherwise may have felt the pinch of hunger, may not only be helped through the winter, but even possibly be induced to stay and nest. Some, of course, leave for their northern forests at the approach of spring, but the song sparrow, goldfinch, blue jay, woodpecker, nuthatch and chickadee may be content to remain where they have passed the winter.

But the coming of spring brings a great crowd of migrants to replace the winter visitors, and the problem of how to keep them arises. Food is now abundant, and the lunch counter has lost much of its interest. At such a time, nothing will prove more attractive to birds than an inviting bath. Any receptacle containing water, provided it be placed in a well-shaded and reasonably secluded position, will be appreciated. The bath should be not more than 3" deep and should grade off to lesser depths if possible. It may be a thing of beauty or merely one of utility, according to the desire and pocketbook of the host, but to the birds the cooling water is of chief importance.

It is to these spring migrants that we must look for tenants for our nest-boxes, and whether or not we are to be favored will depend, in some degree, on our skill in locating them. These shelters should be put up in the autumn or during the winter, so that the first comers will not be disturbed by their erection.

BIRD HOUSES THAT HOUSE

Bird houses may range from a tin can nailed to a tree, to a huge affair designed to house a great colony of martins. Numerous manufacturers have turned their attention to this field, and a great variety of patterns is available. While the roughest affair often is most pleasing to the birds, it is quite possible to erect houses that are both ornamental and serviceable at the same time.

There are certain points, simple but important, to be observed in the placing of bird boxes. The matter of decoration must be entirely secondary to that of utility, for birds will not always settle where we should wish to have them.

In the suburbs, the house wren is the most likely guest. He likes a small box, the aperture of which should be the size of a silver quarter, to admit the wren and exclude the sparrow. Almost any position, 6' to 12' from the ground will do—on

a pole, among the shrubbery, or even the side of a house or porch.

From a considerable collection of bird houses, of many styles, erected in the New York Zoological Park for educational purposes, a pair of house wrens one summer chose a tiny cylinder of roofing material, not more than 3" in diameter. Here, within 6' of interested crowds of visitors, two large broods of youngsters were successfully reared.

Houses suitable for the use of wrens are equally proper for chickadees, and may be occupied by these birds. Chickadees are fond of old orchards, and boxes placed there are very likely to be tenanted.

Bluebirds frequent orchards and pastures, but may sometimes be induced to stop in a garden. The house may be placed on a limb of a tree, not more than 15' from the ground, or fastened to the top of a pole or the wall of a building. The entrance hole should be 1½", which will exclude the starling but, unfortunately, not the European house sparrow.

The purple martin, one of the most useful as well as most erratic of our native birds, is failing alarmingly in numbers and already has disappeared from localities where it has long been abundant. The sparrow no doubt is responsible for much of the trouble.

Martins nest in large colonies, and many pairs will occupy a single house. Such structures are usually made with a great number of apartments, each with an individual entrance. Martins like 2" doors, but a 1½" opening keeps out starlings. The house should be placed on a stout pole, in an exposed position well away from trees or other obstructions.

Martins are most curious in their selection of nesting sites. The writer knows of an instance of a martin house which was visited for several successive springs, but the birds always left without nesting. The house and surroundings never were altered in any way, but in 1915 several pairs of martins stayed and successfully reared a large number of young birds, thus assuring the future continuance of the colony.

Other birds which may occupy boxes suitably placed are the crested flycatcher, tree swallow, flicker, downy woodpecker, Carolina wren and tufted titmouse.

With the closing of the year there usually come hard times for the birds of our Middle and Northern States. Now is the need and now the opportunity to do your bit for them by erecting feeding stations for the wintry months and nest-boxes against the coming spring. Why not let the Christmas spirit pervade your grounds and cheer the birds even as it makes bright the interior of the human home?

From Pine Knot Torch to Electricity

(Continued from page 33)

fact, together with the imperfect combustion resulting from the use of round wicks, rendered the new style only a degree less dim and malodorous than its predecessor. A new theory of lamp construction had been evolved, however, and the fact established that progress lay in the direction of a closed vessel with a wick maintained constantly at a specific height above the oil level. It was also perceived that the smoking and bad odor were largely due to the shape of the wick, which was accordingly changed to a flat ribbon. With this improvement, the "fluid lamp," as

it was christened when the whale oil was finally exchanged for "burning fluid," remained in use in some parts of the country up to the middle of the last century, when one-wick lamps were introduced, with a wheel and spindle for raising and lowering the wick, similar in construction to the device in use on kerosene lamps.

A series of experiments in illuminating fluids was undertaken with the twofold purpose of effecting economy and obtaining increased illumination. The first object was attained with a lard-burning "solar" lamp, but
(Continued on page 60)



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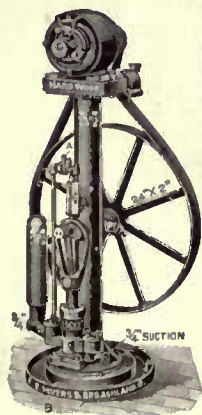
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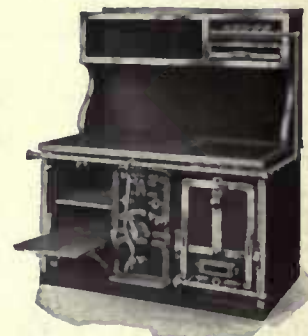


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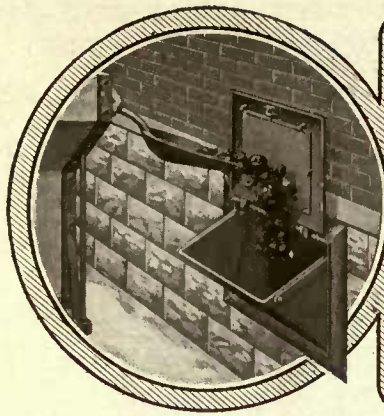
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From Pine Knot Torch to Electricity

(Continued from page 58)

it was soon discarded on account of the enormous amount of labor required to keep it clean. The second line of experiment produced the "vapor" lamp, burning the vapors arising from a mixture of oil of turpentine and alcohol, and the "camphene" lamp in which camphene with alcohol formed the "burning fluid" above referred to. The first proved expensive, smoky and unsafe, but the second, while almost equally dangerous, was so far superior in illuminating power to anything else then known that it was widely adopted and maintained its popularity until the introduction of kerosene for lighting purposes about the year 1854.

THE ARGAND BURNER

The next great step forward was the invention in the latter part of the 18th century, by a Frenchman named Argand, of the burner which bears his name. This has a wick in the form of a hollow cylinder, so arranged that a current of air passes up through the center as well as outside, thus effecting perfect combustion. The Argand burner was accompanied by the first lamp chimney, whose purpose was to increase the draught. It was made of sheet iron, with small perforations through which the light glimmered faintly! So used were our grandparents to dim illumination, that when at length glass chimneys were invented the glass was ground to temper the glare! The Argand burners were applied to the astral lamps. The earlier types had oil reservoirs in the form of a hollow ring encircling the stand which supported the burner. Later fashions were more ornate, the oil receptacles often being globes of porcelain, elaborately decorated, while many were furnished in addition with ornamental shades, some being fringed with prisms.

With the introduction of gas, and finally of electricity, interior as well as exterior illuminating was revolutionized, midnight becoming as bright as noonday: while the use of matches and push-buttons long since became such a commonplace that it is impossible to realize how few are the years that separate the present from the period when the tinder-box, with its accompanying flint and steel, was indispensable in every household.

BEAUTIFYING THE FIXTURE

The new lighting methods, of course, demanded new types of fixtures. The first productions were purely utilitarian with little or no regard for

beauty, but their decorative possibilities were soon recognized and many "period" designs in candlesticks and lamps were adapted for gas and electricity with happy results. Then the Arts and Crafts movement swept the country, and lighting devices appearing to offer a promising field, an endeavor was made to break away from old traditions and with the aid of native materials to develop new decorative types that should harmonize with the furnishings of modern homes.

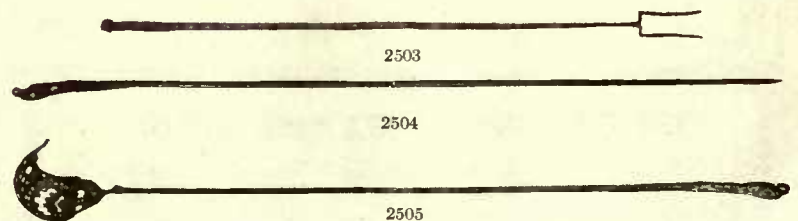
Worthy of all praise as the idea undeniably was, the first attempts to realize it only resulted in a flood of clumsy, unlovely fixtures which at first were accepted for their novelty, but whose popularity quickly waned. By turning once more to the older civilizations for inspiration, greater success was achieved, and numberless lamps, lanterns, candlesticks and chandeliers of rare beauty are obtainable today, in brass, bronze, and wrought iron, in copper and silver, with shades or panels of decorated porcelain, etched crystal, fabrics, basketry, or stained or mosaic glass.

OIL AND CANDLES REVIVED

In lights as well as in fixtures, we continue to pay tribute to the past. When the electric bulb had ceased to be a novelty, it was realized that despite its many superior and invaluable features, the final word in interior illumination had not yet been uttered. Many found the intensity of the new light fatiguing to the eyes, and garrets and antique shops were accordingly ransacked for the beautiful old sconces and girandoles, while for reading and writing, kerosene was again resorted to in numerous instances, even in homes fitted with electricity from attic to basement.

As dinner table accessories, candles have never gone out of fashion, the hospitable warmth and decorative value of their mellow radiance, diffused through tinted shades, giving them a perennial vogue. The use of bedroom candles has also been revived during the last decade, and has much to recommend it, as when protected from draughts by a chimney the candle is the safest and most convenient portable light in existence. Indeed, Professor Elihu Thompson, himself a famous electrician, goes as far as to assert that if the candle were but newly invented it would be regarded as one of the greatest utilities of the age, being absolutely self-contained, non-explosive, unspillable, and always ready for instant use. By no means should it be overlooked.

What Is a Frizzler?



OF course, the first idea that came into our heads was that a frizzler must be some sort of curling iron. Then we guessed at a cooking utensil, which was getting warmer,—and then light dawned. Our forefathers were wiser than we; they knew what frizzlers were because they had them!

A frizzler is a long shaft of wrought iron on the end of which swings a tiny basket. In the basket

you place marshmallows for toasting over the open fire. The bottom iron shown above is the gentleman in question. It comes as a Christmas present for \$4.25. Directly above it is a jabber, which needs no explanation and a cheque for only \$2.75. The third iron is the dujab or toasting fork, \$3.75. All of these are beautifully executed in wrought iron, and they really do the work, too.



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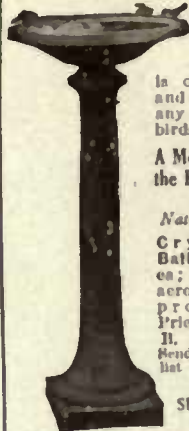
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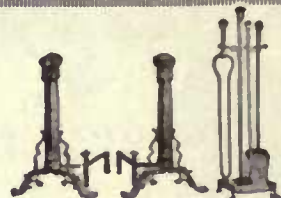
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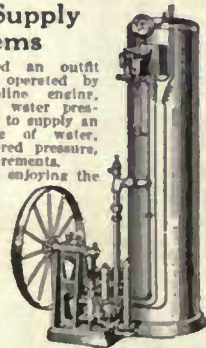
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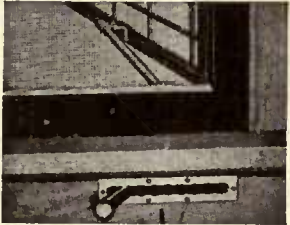
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Making the Farm Pay

(Continued from page 46)

As the season went on, overproduction sent the price down to 25 cents in some parts of the country. In our locality the price did not go below 30 cents a bushel, but here was another losing game.

We began to look around and inquire how the small farmer through the country manages to live. They said of one man: "He gets along and saves money because he has a family of nine children all big enough to work on the place."

After these investigations in our neighborhood we concluded that the average farmer makes only interest on his investment and a working wage for day labor out of his work, and then only when his wife and children work and do not count their labor. He does not then get all his day wages in money, but rather in food from the farm, house rent and fuel. What, then, is going to become of the man who hires his labor? He may, if he is lucky, get enough from the farm to pay the hired men. He must look elsewhere for his own living. The average farm will not pay for an idle hand, even if he be the proprietor himself.

Deducting a lesson from all this, we came to realize that, as we hire labor, we cannot do much more than pay that labor with the proceeds of any crop grown under ordinary conditions with ordinary skill and care. Therefore, if we grew intercrops, there was not much chance of having enough profit left to pay for the necessary care of the trees through the season. Hence, as we are trying to raise trees primarily, we decided to pay attention to them and not to crops. We must find some way to prevent soil erosion. We must find the cheapest way properly to fertilize and cultivate the trees, and wait to get our money back until we can produce the "superior quantity and quality of apples" we want.

SOD MULCHING

We knew that we must get these extra fine crops at a minimum cost, to make good. So at this stage we turned our attention to the sod-mulch system of cultivation.

From the Pennsylvania State College Bulletin No. 100, we learned that "Where tillage is impracticable, and sometimes where it is available, a proper mulch is often very satisfactory, as indicated in our results. The chief values of this system may be summed up as follows:

"It avoids corrosion on sloping ground; reduces labor; apparently hastens the bearing in young trees; may assist in blight control; and effectually conserves moisture if mulch is maintained sufficiently deep (about 3" or 4", at least)."

The United States Department of Agriculture Farmer's Bulletin No. 267 says of some experiments in different cultivations: "The advantage of the sod-mulch method is that it is equally well adapted to orchards on sloping or steep grounds, where cultivation cannot be well performed, or on level lands. It has the advantage of sightliness at all times and permits of general orchard operations like pruning, spraying, gathering fruit, etc., during rainy weather, when the cultivated ground would be soft and muddy.

"The better growth of the trees under the sod-mulch system is believed to be due to the certainty and uniformity of the generous store of fertility right at hand, the concentration of an abundance of plant food where it is most available, and the consequent presentation of conditions

beneath the mulch of vegetable matter especially favorable to a healthy, continuous nourishment of the trees."

Acting on this advice we fell into line and, turning our backs on the methods we had already tried, went in for sod-mulch.

The steepest part of the orchard, where there was most soil erosion, was plowed, harrowed and sown to a mixture of grass, clover and alfalfa planted with rye. This was done early in September, and the rye grew enough before cold weather to protect the land fairly well from winter washing. The next spring the rye grew rapidly, nursing the young grass along. When the rye stood less than 2' high it was cut down with the mowing machine and left where it fell, thus keeping the ground well protected so that the grass grew thriftily. In spots where the soil erosion had depleted the land, manure was hauled and used to stimulate the growth of the young grass.

COVER-CROP SUCCESS

The summer was one of pelting rains. As we looked over the orchard hillside fast covering with a good sod and showing no traces of erosion, we thanked a kindly providence that the grass had been started when it was. Fields near our orchard, and on less steep ground, had been sown to buckwheat. They were practically washed away by the continuous rain before the grain could catch enough to be any protection. It will be years before they can be restored to the fertility which was theirs last spring.

Early that spring the remaining acres of the orchard were plowed, harrowed and planted with the same mixture of grass, clover and alfalfa, sown with a nurse crop of oats. These oats were to be cut green for a mulch through the dry part of the summer, but it rained every day and, in these spots, the soil was too soft to hold a team with a mowing machine without cutting furrows that would ruin the future sod. So the oats grew and grew. Harvest time came before it stopped raining. The oats were finally cut, principally by hand. We received from this venture 220 bushels of oats, which, owing to the wet season, were literally sent us from heaven. However, this land will have to be manured thoroughly to pay back the soil for what the extra crop consumed.

As the sod-mulch, once started, was to last over a term of years, we added it to the investment column in the ledger. The cost follows:

Preparation of seed bed and sowing—	
Plowing	\$184.30
Rolling	9.05
Removing stone	10.62
Liming	12.57
Harrowing	68.87
Sowing	51.16
	336.57

Cost of material—

Lime	16.00
Grass mixture	100.00
Oats	6.00
Rye	30.00
	152.00

Total investment in sod-mulch system \$488.57

At the end of the first year in sod-mulch the young trees showed a growth of from 36" to 45". The leaves were healthy and of a rich, dark green color that proves they were well supplied with nitrogen. There were few insect pests.

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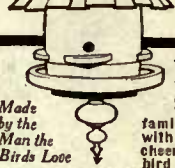
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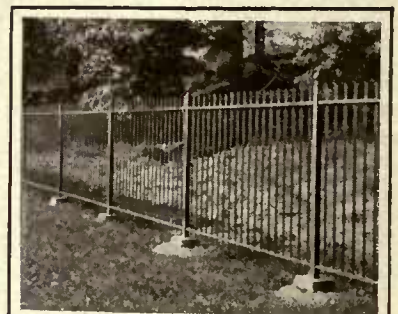
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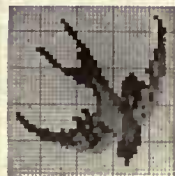
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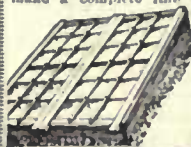
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Making the Farm Pay

(Continued from page 64)

Each tree had received all the individual attention it ever had in the past seasons, and the cost of care per tree was reduced from 10 cents to about 7 cents.

ELIMINATING THE APHIS

The year previous the woolly aphis had put in an appearance through some infected trees shipped to us from a nursery. Most of this infected stock had been shipped back, but a few trees were overlooked in planting, and the trouble began to spread. Root sprouts here and there showed that the aphis were on the roots of several trees. This spring each tree in the entire orchard was treated to a cupful of tobacco dust sprinkled about its roots 3" or 4" below the ground when it was dug about to be examined for borers. The expense for the tobacco is counted in with the regular care of the trees, but it will not have to be repeated this year as all traces of the woolly aphis are entirely removed. The tabulation for the complete upkeep expense of the orchard through its first sod-mulch year follows:

March and April pruning....	\$61.35
Rolling in spring to settle sod.	22.80
Dormant spray in March, second spray in May (labor)...	81.20
Spray materials	29.10
Spring borers hunted, trees painted, tobacco dust put in, roots dug about.....	60.70
10 gals. lime-sulphur for above	2.20
3,400 lbs. tobacco dust @ \$9 per ton	15.30
Cutting rye and weeds where hand work was required....	17.40
Mowing orchard three times..	87.15
Fall borers hunted, trees painted and hilled up for winter	80.16

Total expense for year..\$457.36

Having decided that there is little but laborer's wage in farming for the man who does not specialize, and that apples were to be our only spe-

cialty, we concluded to reduce expense on the farm as much as might be feasible and wait for the apple crop. A few apples from the four-year-old filler trees showed promise of better things to come. Meanwhile we used the men's spare time to raise as much as possible of the food and bedding for the stock on the place, thus getting back the wages that would otherwise be non-productive, reducing the money outlay for supplies, and saving team time that would have been necessary to haul supplies.

As the young apple trees were our first care the crops were neglected now and then in favor of pressing orchard work; hence we harvested no extra quantities or qualities.

We adopted a small neglected orchard and worked it on shares for the immediate fruit harvest. From this came a medium grade of fruit in return for the first year's work, but it kept us all in apples for a year, and so the crop was money earned.

Itemizing the results of the harvest:

Fodder corn (not valued)	
Hay, 30 tons,	\$450.00
Oats, 220 bushels	88.00
Oat straw, 14 tons	140.00
Potatoes, 225 bushels	229.50
Apples, 35 bushels	17.50
Cider, 10 gallons	6.00
Mangel-wurzels, 17 bushels....	8.50
Carrots, 24 bushels	12.00

Total value of returns..\$951.50

Outlay for year on orchard upkeep	\$457.36
Outlay for year on crops.....	420.65

\$878.01

Total receipts	\$951.50
Expense, orchard and crops..	878.01

Earned on summer work.....\$73.49

The fodder corn was cut and used green, lasting the stock through October, but its value is uncertain. However, it more than paid for the seeds planted in the spring. We already had the seed potatoes stored from the crop of the previous season.



Furnishing the Hospitable Hall

(Continued from page 51)

circular, can be treated in the same manner, but the greatest care should be taken to attach the scrim smoothly on the semi-circle and to draw it very taut and even at the center. The gathers may be concealed by a small semi-circular piece of buckram covered with scrim. This makes a neat finish to a difficult hall door treatment.

ARRANGING THE FURNITURE

Also much can be done to enlarge the appearance of a small hall by the furniture arrangement. In many apartments the hall is long and narrow. Therefore, any piece of furniture that "sticks out" is a nuisance. A long, narrow table—while the objection may be made against it that it accents the length of the hall—is at best a convenient place for a card tray, a bowl of flowers, a hat and stick. Its length may be broken by throwing across it a piece of old fabric. At either end of the table may be placed a high back, narrowish chair of William and Mary pattern. No piece of furniture should be placed on the opposite wall, else

we should have to serpentine down the length of the hall in passing.

There are many attractive consoles that look well in a hall of any proportion. Used as a pair, sage green with stripings of tan and dull gold, with a formal glass compote of similar tone Venetian glass, they lend a nice finish to a carefully conditioned hall. The compote may be flanked on either side by a pair of Venetian glass candlesticks in amber and green, or we may use a pair of Adam mahogany consoles finished to a very high tone, supporting a pair of graceful alabaster vases. White Wedgwood, either china or pottery may be substituted for the alabaster.

After visualizing such effects can we regret the passing of the hatrack and the plate rail? The accumulation of coats and wraps may be put into the hall closet where a shelf built 4" or 5" from the floor can hold the rubbers and arctics that used to cluster like so many chicks around the feet of the motherly hatrack.

Another hall abomination is a tele-
(Continued on page 68)

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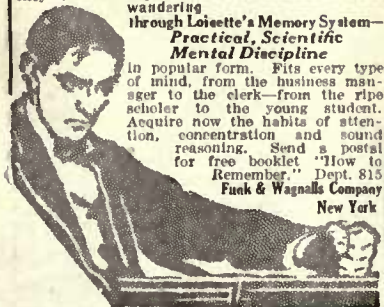
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Furnishing the Hospitable Hall

(Continued from page 66)

phone. Unless we want our guests to know the price of their roast, or the family to listen aghast while we tell a white lie for society's sake, or the cook to hear us asking for a new one's reference, don't put your telephone in the hall. Closet it, or keep it upstairs where the family alone are the bored "listeners in."

The architectural detail of many halls—the door and window trim, stair spindles, and newel posts—serve as sufficient decoration for halls built in the Georgian and Colonial manner. The same is true of the wrought iron grill work introduced in Italian and French halls. In like manner the hall of English spirit needs but few accessories.

WHAT ABOUT PICTURES?

The question of pictures in the hall can be solved readily. If the space permits, put a truly decorative picture in the hall, one from which colors can be picked to repeat in the hangings, or one that gives a pleasing impression as one passes. I have seen in several halls, perhaps by accident, perhaps because the practice of its use is more prevalent than one would imagine—the engraving of the Centennial in Philadelphia, in which the great had their numbers under them and in the margin were the numbers checked up by their names. Intimate, purely pictorial pictures should not be hung in the hall nor on the stairs. Imagine dinner waiting while a guest looks to see if Grant—was surely at the Centennial! No, stairs are made to walk up and down and not to stand on while we look at pictures. Try the restful and dignified effect without them, and you'll never hang another picture there.

LIGHTING FIXTURES

The lighting fixtures of a hall should harmonize with the architectural background. Side lights are best where there is no stairway to be considered, but a ceiling drop light is the only adequate fixture for a stair well. I find that many halls, otherwise suitably furnished, still have wretched Mission hall lanterns. A center drop light of the same design as the side lights is by all means the correct arrangement, but the greatest care should be taken that the light is sufficiently strong to light the stair well.

In apartment houses we are apt to find cheap brass side fixtures. These may be painted the color of the side wall, making them inconspicuous. A rather formal parchment shield, covering both lights, may be used with these. The shield can repeat some colors chosen from the hangings or portiers. In a hall where the fixtures are inadequate or badly placed, a pair of candlesticks placed on the table will add sufficient light. Moreover candles give a hall a quaint, homey look, and the late guests can take them to light the way upstairs.

A hall into which adjoining rooms

open by large doorways or arches, needs a neutral color on the walls. The distinguishing note may be had in the curtains, portiers and upholstery. For hallway upholstery the finest fabric to use is tapestry. One old walnut chair with a petit-point seat would strike a note well worth living up to in the remainder of the house. The upholstery should, in the main, match the general tone carried out in the portiers.

Hall portiers play the most difficult part in connecting up a color scheme which has not been carefully considered as a whole. One bit of advice: all portiers in the hall should match on the hall side. They may be faced according to the color schemes of the various rooms; in fact, they should be so faced, but there the question of expense enters as double portiers are not to be had for a trifle. If a general running undertone of tan is found in all the rooms, use a portier of tan to harmonize with all. Rep silk, double-faced damask or velvet might be used with economy. While the living-room might be mulberry and the dining-room blue, each might carry a tan. Striped silk, thin sun-fast or a stiff glazed chintz all make good hall window hangings. They should be made up in simple rather than formal designs, with straight fitted valances to give the dignity requisite in a hall.

FOUR COLOR SCHEMES

I know of one successfully planned hall that has broad striped putty colored paper, cream enameled woodwork, a very dark blue-green carpet and an old oak dresser on which stands a warm, rich orange bowl.

Another has a Japanese gold tea paper; on either side is a Chinese screen set as a series of panels in the wall. A Chinese Chippendale table is faced on the opposite side by a yellow lacquered cabinet. The electric fixtures are Chinese Buddhas in gold, black and maroon.

The color scheme in another hall strikes the keynote that is carried throughout the house. It is an arrangement of grey, orange and black. No one period is adhered to. The walls are rough cast plaster, the carpet back, acting as a foil for the orange painted furniture that is striped with thin lines of black. The grey walls are paneled with mouldings of black and orange. The shields of the fixtures bear little designs of orange and black.

A fourth hall, where one forgets the background, has for its glorification a console of wrought iron rubbed with gold. Topping it is an inch thick black glass. Above hangs a marvelous mirror of wrought iron with a frame of black glass around the mirror. The hall is square and of good size, but the only other groups in it consist of a tapestry below which was an oak chest, dark with age.

The Garden in the House

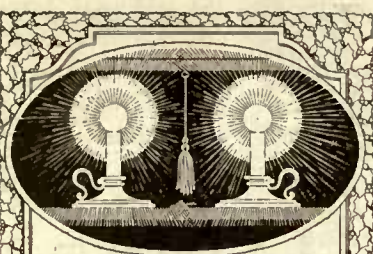
(Continued from page 39)

worth choosing. And the flowering plant *par excellence* is probably the begonia that rejoices in the name of Gloire de Lorraine, a sort familiar now to everyone who knows anything at all about house plants, although it is a hybrid of comparative botanical youth.

It is not unusual for this plant to remain covered with its lovely pink blossoms for three months; and cov-

ered it literally is, for when it is in bloom its leaves hardly show at all, so abundant are the flowers.

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The Garden in the House

(Continued from page 68)

places; but wherever they are found, they are confined to a small section.

In the western hemisphere, Mexico has some, and so have Central and South America. In the eastern hemisphere they grow in Asia and in Southern Africa—a distribution as wide as the world, surely; but in none of these places are they scattered. It is a most puzzling circumstance.

In spite of this eccentricity of theirs, however, begonias are as simple to grow as any plant living, and begonia culture is just play, provided you are exact. Begonias do not want much, but they want just what they want when they want it. The particular hybrid that everyone wishes to grow, the Gloire de Lorraine just mentioned, belongs to what is known as the semi-tuberous or Socrota section, a distinct division of the family sprung from semi-tubers discovered and collected in the year 1880 on the island of Socrota, or Sokrota—a sandy, scorching mite of the earth's surface that sticks out of the Arabian Sea off Africa's easternmost point, and guards the Gulf of Aden.

With this land of the nativity of one of its parents in mind, it is easy to understand why Gloire de Lorraine endures the dry air of living-rooms exceedingly well. A temperature within ten degrees of 55° F., either up or down, will suit it; and it must have plenty of water. But under no circumstances should water ever be sprayed on its leaves or flowers; used thus, it spots and ruins them at once.

After the plant has finished blooming, cut off the tips that bore the flowers, give it a little less water than before, but do not let it dry out, and permit it to rest naturally until summer. Then repot it in June, relieving its roots of a part of the old earth and replacing this with new. This soil must be light in texture, but it must also be rich. One part thoroughly rotted cow manure to three parts of good earth and woods loam or leaf mold, and one part of sharp sand, will give a proper mixture. Rely upon good care, attention to ventilation, fresh soil, and plenty of light to keep it free from red spider and rust, making sprays unnecessary.

Begonias may have all the sunshine available during the winter, but after flowering, while they are at rest, keep them in the shade or partial shade. Do the same after repotting, until cold weather comes again and they approach their blooming season.

RAISING AND CARING FOR CYCLAMEN

Cyclamen are lovely, and an indoor garden of just these alone is a wonderful sight. They, too, blossom over a long extended period, and their flowers provide beautiful colors as well as a great variety of color. The wise gardener will perhaps choose the Persian, or *Persicum*, strain for ordinary culture, for these are easier to grow than the Giant.

It usually takes fifteen months to bring cyclamen from the seed to the flowering age; but it is much better to raise the plants from seed than to buy bulbs in the fall, because it is not natural for cyclamen tubers to be dried out the way other bulbs are, and as they must be when dug up and taken to market.

The seeds are terribly slow to germinate—or seem to be. Really they are not slow at all; but before any growth appears above the earth, a tiny little bulb is produced below ground. This done, up come the leaves, two months after sowing.

When there are two leaves, transplant the little seedlings into boxes or flats, but do not give them much root room, for that retards them. It

does not seem to be natural for them to run much to root at first. Transplant again to little pots when they begin to crowd; and finally, put them into their permanent 6" pots in the autumn following the winter of their sowing. Here they will grow and be ready to bloom by midwinter.

Put them outdoors in summer, and keep them there in partial shade. They like warmth, most of them, yet they cannot stand the scorching of our midsummer sun at midday; and indoors in winter, a temperature of 50° F. at night is essential to keep them at their best. For potting, use a mixture of good loam with one-fifth rotted horse manure and some sand, if the loam is heavy. Give thorough drainage, always, and fumigate or spray for green fly with any good nicotine preparation. Tobacco stems around the pots may act as a partial preventative, but there is no certain insurance against this pest. Watch for it; and get after the first ones the instant they appear.

TWO OTHER GOOD PLANTS

The fact that there is a rose—an honest-to-goodness pot rose—that will blossom all the year round, throws every other plant out of the running, with many who are rose enthusiasts. Of course, it is not a great, fragrant, lovely tea-rose; instead, it is just a little clustered red roselet, so like the crimson rambler that that is its pet name, "baby rambler." In the lists it is Mme. Norbert Lavavasseur.

It is characteristic of this plant that every branchlet of new growth invariably produces a cluster of flowers at its tip; and new growth is constantly put forth to take the place of the *passé* wood which you must of course remove when a flower cluster fades.

Red spider will appear on it at times, undoubtedly; but spraying will make short work of him, when he comes. Watch for aphids, too, just as you would watch for them on roses out-of-doors, and spray for them. Feed with applications of fine bone meal, a tablespoonful to a pot about every ten weeks. Indoor plants cannot forage by means of roots constantly extending and seeking what the rains and weather have brought down into the earth; so remember to be as careful about their meals as you would about those of any other pet.

The Paris daisy or Marguerite is another splendid, free-flowering indoor plant. You may have it in either yellow or white. Etoile d'Or is a good yellow, Mrs. F. Sander and Coronation are both fine whites. Nothing is easier to handle than these Marguerites, for nothing ever ails them and insects leave them alone. Moreover, you can raise new plants from cuttings as easily as you can with geraniums, which is saying much.

Cuttings are made in July for plants to bloom indoors the following winter; and after flowering all winter indoors, these plants may go out into the garden, and will flower all summer there. They are perfectly hardy, too, so leave them out, if you wish. During half of the year at least the persistent things are covered with blossoms; more than likely, indeed, they will be in bloom for eight or nine months out of the twelve.

These are the four very best plants for indoors, according to my own preference and belief. A tableful of any one of them is the indoor or window garden supreme, to me; but, of course, there are geraniums and fuchsias and all the great tribe of the ferns, and lemon verberna for its fragrance, and many, many more which I shall not try to enumerate here, that are interesting to grow if one wishes.



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